

COMIC BOOK
ART TIPS & TECHNIQUES

BLUE LINE PRO'S

SKETCH

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Self Promotion
And The Internet

TOM BIERBAUM
Making A Bad Idea
Into A Good Story

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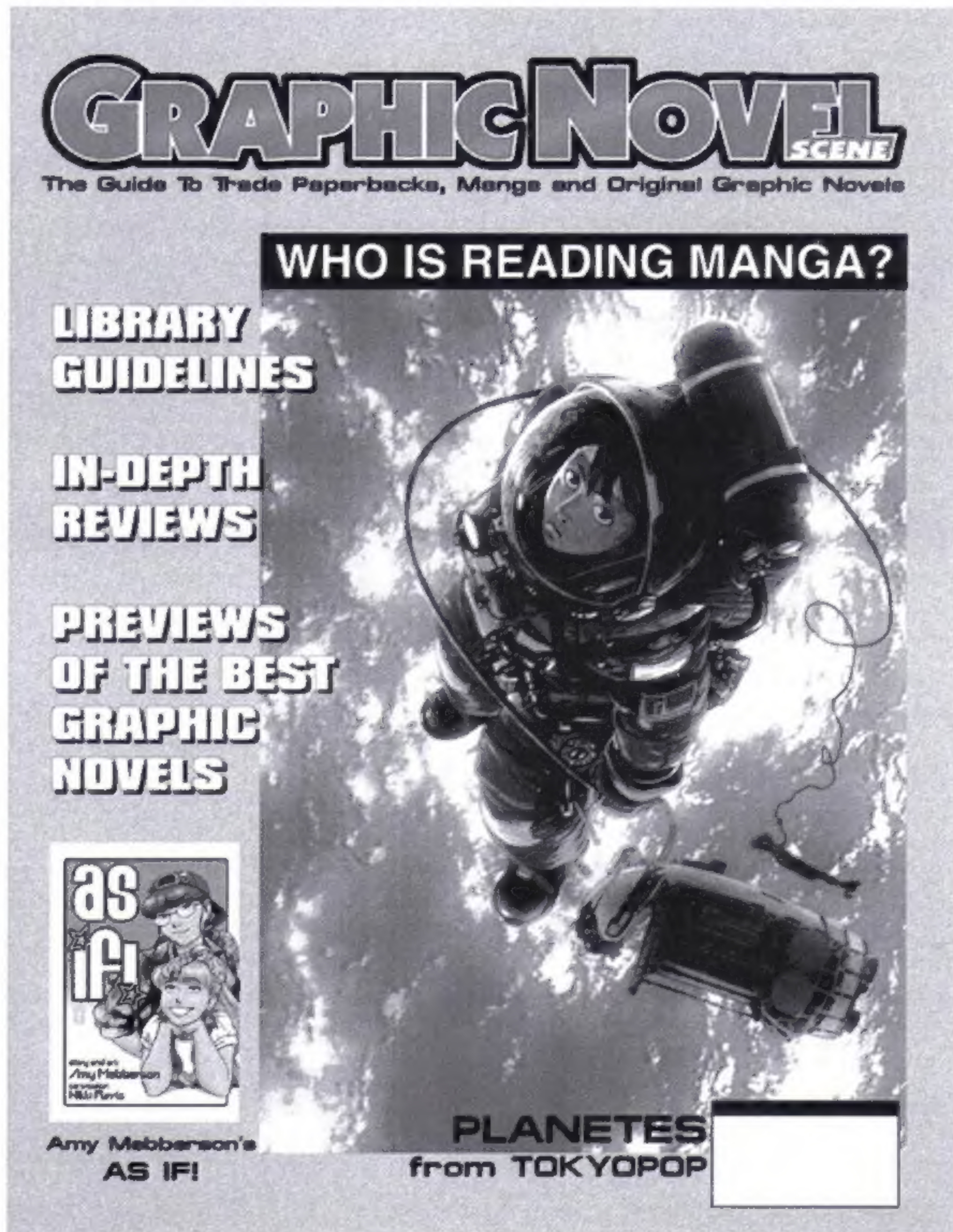
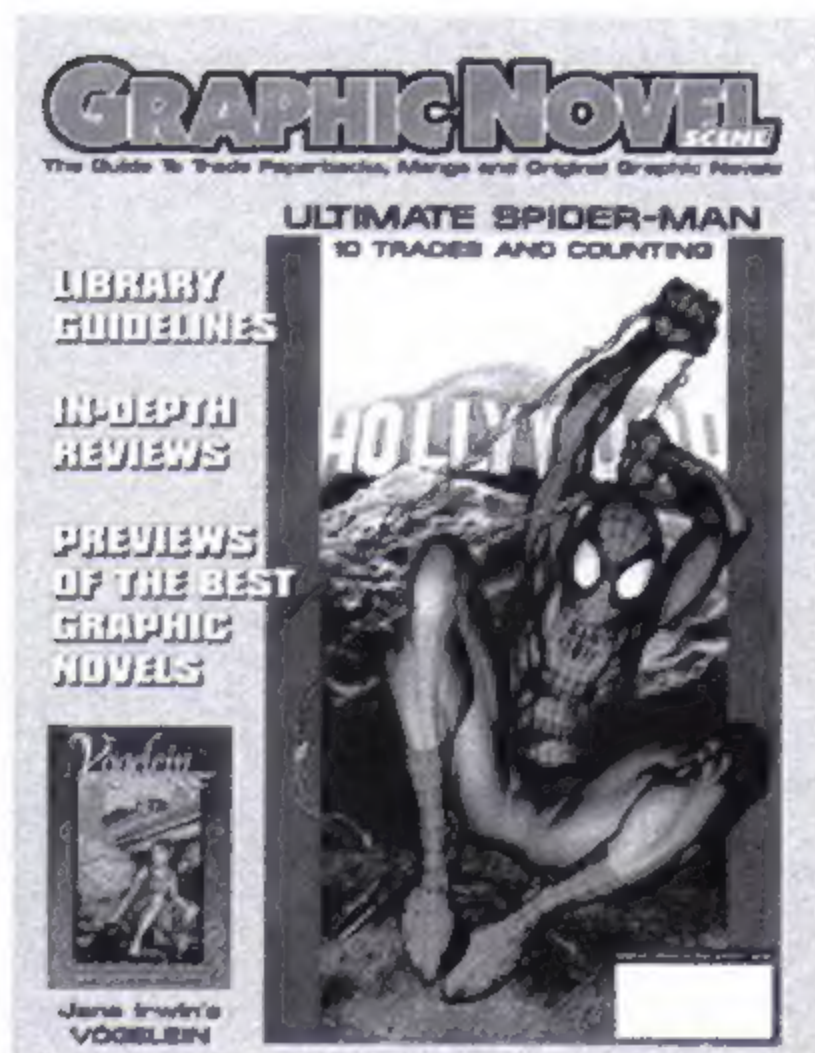
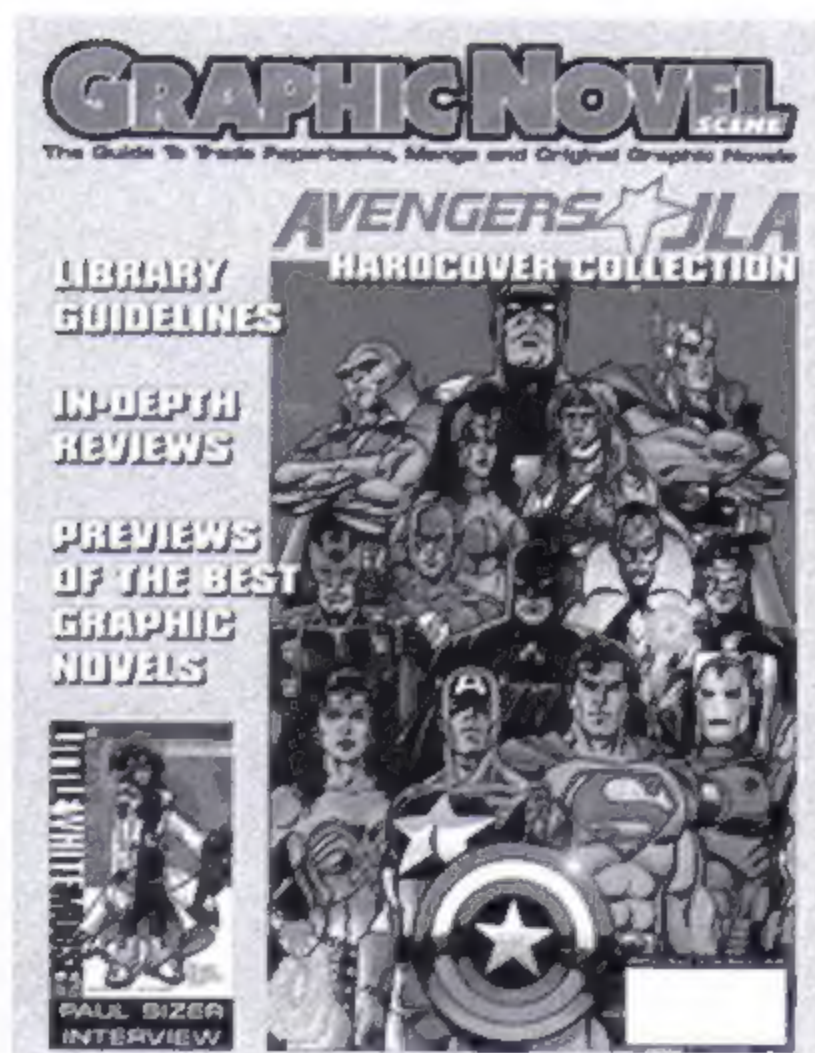
BOB HICKEY
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The Guide to Trade Paperbacks, Manga and Original Graphic Novels!

Graphic novels are the fastest growing segment of the industry and **GRAPHIC NOVEL SCENE** provides the info that comics readers want to know! What's in print? What's it about? Find information valuable to libraries and essential to comic book stores. Including news, reviews, a price guide and more.



GRAPHIC NOVEL SCENE vol. 2 no. 1
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GRAPHICNOVELSCENE.COM

A NOTE ...

FROM THE PUBLISHER

A note...

You've done your research and have targeted your potential market and now expect to pounce on unexpected readers and become the next big time comic creator like Brian Bendis.

Let me tell you... it doesn't happen that way, and it didn't happen that way for Brian.

Brian worked 20 years in this industry before he began to work on the cream of the crop projects.

For 20 years he created, self published and worked the convention halls like no one that I've ever seen, except for maybe David Mack.

Now you could say that it's too hard to do it this way or "Hey, I don't have twenty years to wait! I want that gravy project now!"

Hmmmmmm.

Brian worked hard on his skills and developed into one of our industry's top talents, but it was not done over night.

How do I know? I was at the conventions selling Blue Line. I saw first hand how hard it is for talented creators. I also saw a lot of talent develop into the super-stars that they are today. I also saw a lot of talented creators decide it was too much and just quit.

Quitters never win and they never develop into the super-star comic creators of tomorrow.

What you can expect in the comic book industry is to work hard and continue to develop skills, readers and a working knowledge of the comic book industry.

Now go sharpen your pencils or warm up your keyboard and get to work.

This issue features one of the most talented artists in the comic industry and someone that frequently contributes articles to Sketch: Mitch Byrd. We've gotten a lot of requests for a closer look at Mitch and are happy to finally deliver!



Bob

BLUE LINE PRO'S SKETCH

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Comic books are a **fun medium!** Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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Beau Smith's From The Ranch Self Promotion-The Manly Way: Makin' The Internet Your Mule.

As most of ya that have been readin' **Sketch Magazine** from the start already know, I am the world's biggest supporter of shameless self-promotion. I have always felt that you can't trust anyone to promote your stuff like you and you alone. Sure it's nice to have others out there singin' songs about ya and makin' mention of ya in their area, but it's really up to you to get the ball rollin' and see to it that it keeps rollin'.

With the invention of the internet the art of self promotion has leaped light years ahead of what it was like when I started out. Back in the day when I was bustin' into the business, (late 1800's, give or take), we had the letter columns in the back of the comics and that was about it. With the web you can have your own travelin' road show every day of the year. You can now get your name and what you wanna say out there in so many different ways. Here are just a few:

Blog:

Funny word. Sounds like some lame name a character on **Star Trek** would be called. But you can take that strange little word and use it to your own self promotin' good. A blog is a daily journal. Something that you can post up

with your thoughts, words, rants and most anything else ya wanna stick in front of folks. All the major comic book creators have em'. Everybody from Neil Gaiman and Peter David to ME!

Settin' up a Blog is a pretty easy thing and low cost. My suggestion is that ya go to the search engines Google or Yahoo and type in Blog, or How To Blog. That'll haul up a lot of ways that you can learn what goes into makin' and presentin' a blog of your own.

While you're on there searchin' ya might as well type in Comic Book Blog. That'll bring up a bunch of lists of comic book creators and other folks that are runnin' their own blogs. That way you can see what they look like and get some ideas on how you want yours to be. Some are pretty simple and some are all balls to the wall. Just depends on how you wanna present yourself.

With a blog you can tell the world your view on comics. You can post up some of your own writing or creations. You can promote your stuff. You, You, YOU! That's what it's all about. Comment on the state of comics. Review comics. Discuss comics. There are no limits, amigos. The cost of a blog is

little to nothing. Depends on how ya go with it.

Once ya got a blog set up then ya write as much or as little as ya want. Every day, four times a day, once a week...whatever ya feel. First thing ya do is send out a press release to the world that you have launched a blog. Have your first blog in place before ya do this. That way they have somewhere to go when ya tell em' about it. Send that press release to all the comic book news sites and where ever ya think it'll apply. Might as well send it to the print magazines as well while you're at it. Ya never know. You may do such a great job one of the print magazines may wanna reprint all your blogs in their magazine.

Post your blog on the various message boards that are out there. Trust me, there are tons of em'. If you decide to review comics, then send your blog to the publishers out there. If you're good at it they might even start sending you books to review. Your name and reputation continues to build. Do ya see what I'm goin' for here.....?

GET YOUR NAME OUT THERE!

If ya do a good blog there is no tellin' where it'll take ya. Here are just a few comic book blogs that you should check out to get an idea what a blog can be. The first one is by Danielle Henderson that wrote the book "Tales From Fish Camp", available from Ait-Planetlar. Great book. Danielle's website is a great example of what you can do with a blog. Granted she doesn't really talk about comics that much, but her style and wit makes the blog a really entertainin' read. Here is the list:

www.knottyyarn.com
www.thegreatcurve.net
www.jameshudnall.com
www.warrenellis.com
thecomicasylum.blogspot.com
www.ait-planetlar.com

Try a few of these and see what ya think. There are tons of ways to promote yourself and your book/work/art. Get out there and try it.

Website:

Websites cost a little more and are a little more work to maintain and produce. But...they can also be the key to the kingdom. A website is your fortress, your bunker; better yet...your communication headquarters for getting' the word out about you and your stuff.

Like a blog there are many ways you can do this. You can be down to basics, you can be all flash animation with bells and whistles, you can be anything you want. It all depends on how much time and money ya wanna throw into it. From my own personal experience I can tell ya that my website has done wonders for my career and my books. I find it very easy to maintain and the folks that set it

up are great. Once again, get on Google or Yahoo and search out ways of getting' your own site and how much it's gonna cost. I know that somewhere out in cyberspace I still have a free website that I got from Earthlink. Hell, I've even forgotten the address for it. Don't matter much. I've got my own site now and you are welcome to visit it and find out if it's like the way you wanna go with yours. Its www.flyingfistranch.com

The process with a website is the same as a blog. Ya go through the same channels that ya did with your blog as I listed above. With a website you can go bigger and have so much more to promote and push. In fact, you can become your own pop culture center to the world. Not a bad thing to do.

Of course I suggest that ya cruise around as many other websites as ya can to get an idea what you might like to have for yours. The choices are almost endless. Here are the guys that do my website. You can start by checkin' them out.

www.silverbullethosting.com

Message Boards:

This is the cheapest and easiest way to get your name out there. Ya gotta do this in volume to really make an impact. Message boards are out there by the thousands. Ya pin point the ones ya like and have the greatest amount of traffic. Ya get in, become a regular poster and see what happens. I highly suggest that ya use your real name and be as nice as ya can. If ya get on there and start fightin' and pissin' folks off it'll do damage to your name and get ya nowhere.

Message boards are a great place to hone your communications skills on the web. Learn to be nice, well spoken and put some thought behind your words. Know what you're talkin' about and be entertaining about it. It's a harder, slower process to get yourself known, but it is a start.

Here are a couple of really good message boards to get the idea of what I'm talkin' about:

www.millarworld.net
www.dixonverse.com
geoffjohns.com
www.silverbulletcomicbooks.com

The Round Up:

So there are a few suggestions for ya to get ya on the road to self promotion via the internet. I'm sure there a few things I might have forgotten, but you'll fill in the gaps because you're much smarter than me.

Never stop thinkin' of ways to get yourself and your talents in somebody's face. As long as nobody gets hurt it's all good. I think you'll surprise yourself with the many different ways you'll think of.

Then again, you could always do what I do and that's buy a beer for everyone. Course that tends to run into some money. But it always works.

If ya need something just let me know.

Your amigo,

Beau Smith
The Flying Fist Ranch
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Ceredo, WV. 25507
www.flyingfistranch.com



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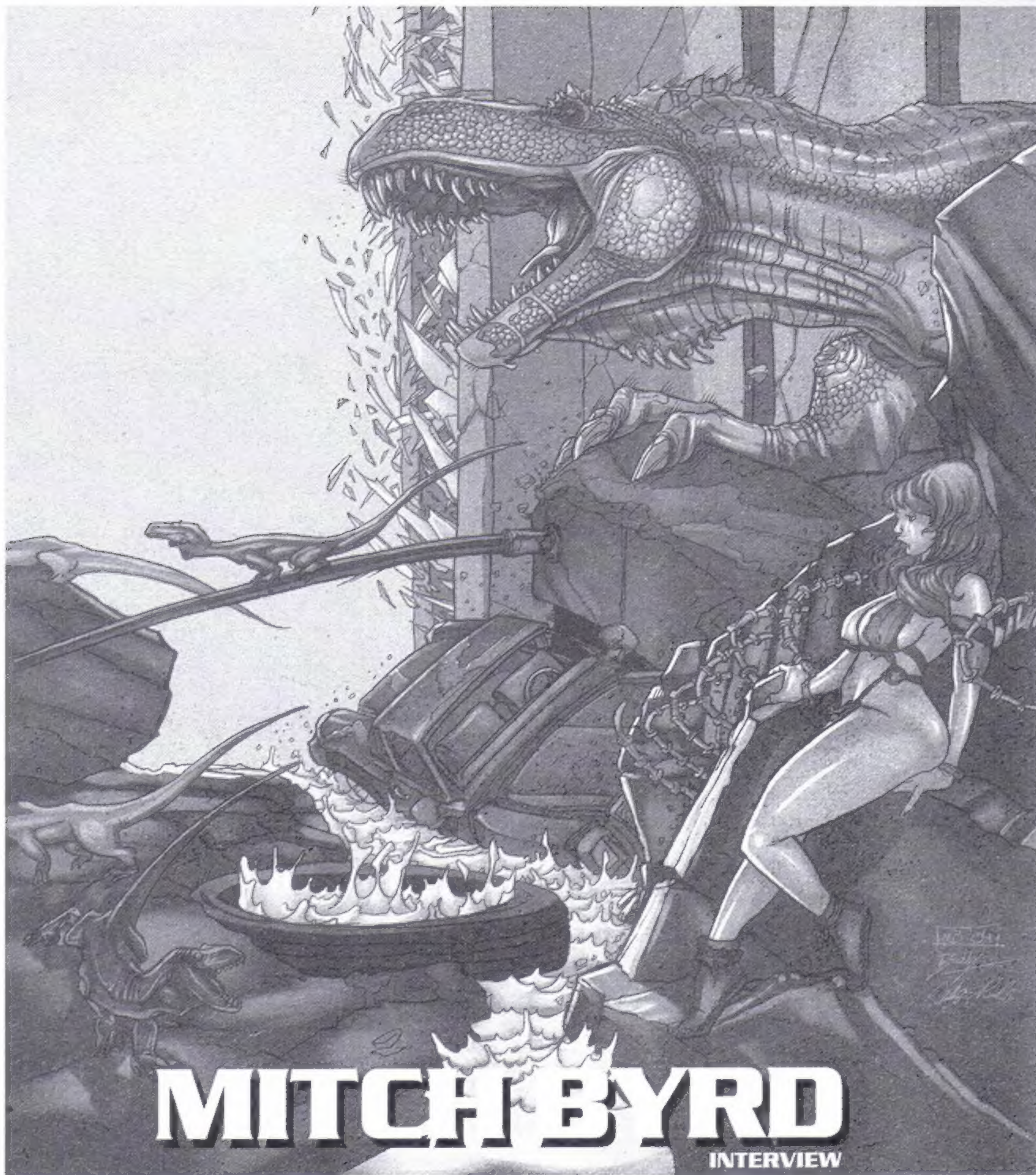
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MITCH BYRD

INTERVIEW

Mitch Byrd has always been able to draw one thing very, very well: dinosaurs. And women. And fantastic vehicles. And monsters. And people and...on second thought, Mitch Byrd has always been able to draw everything very well. In addition to being able to draw, Mitch is among the few who can not only draw but can let us in on the thinking behind the page, as long time readers of *Sketch* know. From the smaller independents to the most mainstream publishers, Mitch has done it all. Now we take a look at some things you might not have known about him, as well as a first look at his newest project, *Kings of the Road*.

Mitch Byrd has a traditional art education, but learned most of what he knows about comics storytelling on the job. A lifetime interest in storytelling, artwork and the fantastic made being a comics professional a goal since childhood, much more so than more traditional avenues of commercial art.



Mitch: "Storytelling has always been more interesting to me than just painting one image or theme. Some artists make a career out of drawing one thing and perfecting it, but I like the variety that storytelling gives. I like landscapes and such, but don't feel I am very good at them. I seem to be better at drawing the biological stuff; animals and people."

Traditional art training is a great starting point, but sometimes classic rules have to be bent or broken in graphic storytelling.

Mitch: "Graphic rules are based on how we instinctively interpret the world around us. If you learn about art, you learn about illustration by often doing the oppo-

site of what you are taught. Traditional art wants to create the illusion of space in a painting, in illustration you want to put the space back into the drawing."

As far as tools go, Mitch prefers mechanical pencils (.5mm with a 2B lead and a .3mm B lead) and a #3 round brush for applying India ink. Today many artists are using a variety of markers and pens, but Mitch feels that there are advantages to a brush that can't be duplicated by any other means.

Mitch: "When you are inking something organic you can mimic the flow of the pencil much better with a brush, get that variety of line thickness and accentuate shadows. Remember, putting an

outline around someone is rather unrealistic. You want to try to fool the eye a little bit. I've never seen anyone walking down the road with an outline around them."

Mitch's drawings strive for that perfect sense of balance between illustrative detail and the somewhat loose sense of motion inherent in graphic storytelling. Achieving this balance often comes down to creating the visual storytelling in the layout stage. Still, overdoing the layouts can sometimes get in the way of the energy of the drawing.

Mitch: "Sometimes I don't lay out at all. Sometimes I'll spend a lot of time. It depends on what the writer wants. If they send a script, I'll just draw a little page up on the corner of the script, just a

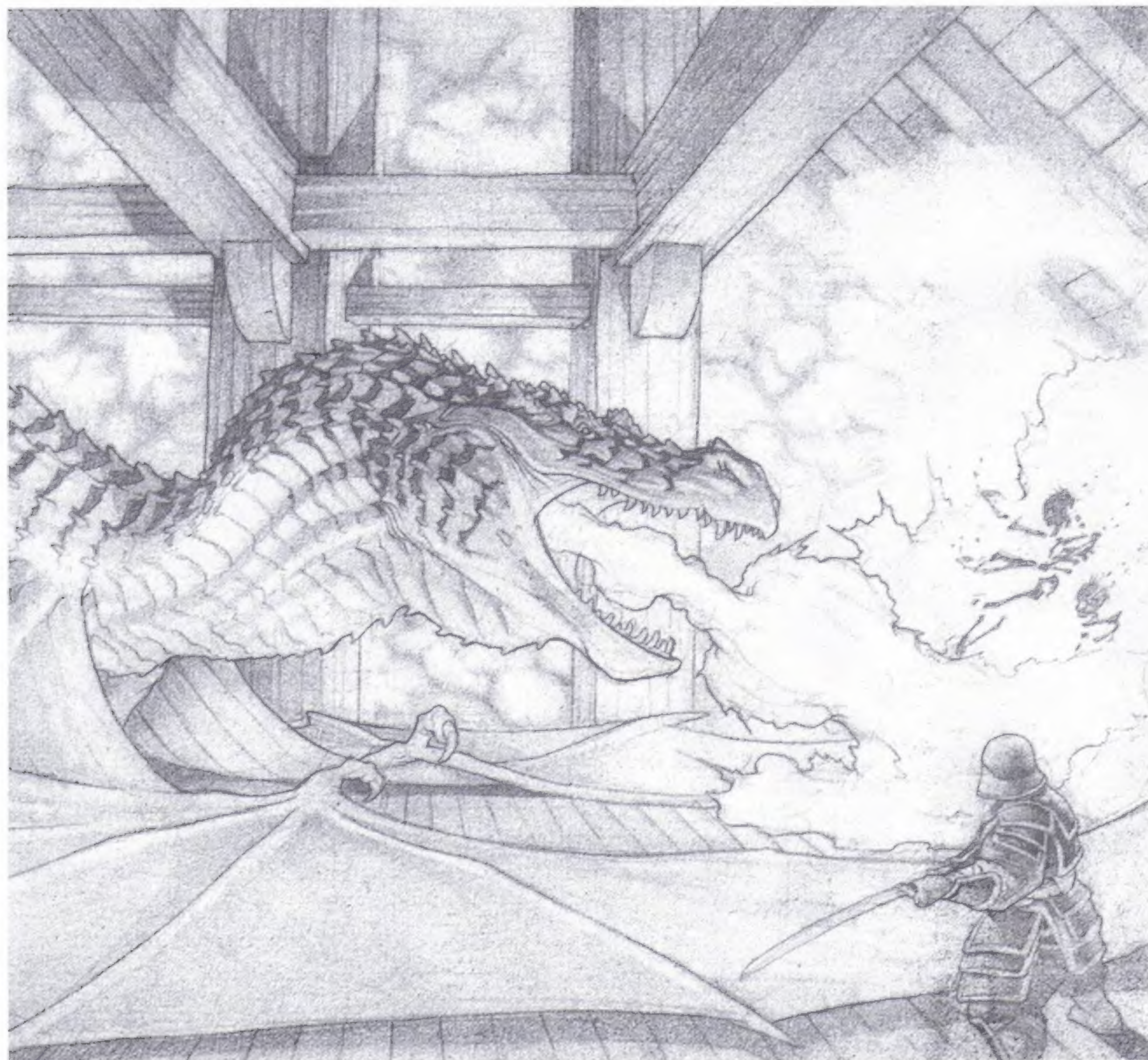
panel breakdown and a general idea of where the characters are going to be. I don't want to spend too much time on the layouts because I don't want to get burnt out on the drawing. My problem is I get burnt out drawing the same thing over and over."

"I tend to pencil fairly tightly. If you are inking yourself you can do extra things in the inking, since you are at the last stage of the process."

Mitch determines the placement of blacks on a page depending on the needs of an individual page.

Mitch: "Do you want them in there for mood or space? If you want them for space, you use them to try to create a little bit of layering. If you want to isolate a figure, surround it in black and make the figure stand out. It also depends on what kind of word balloons are going to be in there. If

they are going to be huge and dominate the panel, you might want some thing more graphic so as to not get lost with the word balloons. If you have a large word balloon with lots of lettering, a small figure might take on the same sort of pattern as the organic shape of a curved word balloon. Patterns tend to associate themselves together."





Mitch has spent a lot of time thinking about graphic art and how it tells a story, but he is now ready to tell his own story, words and pictures. Do you imagine you know what life on the road is like? Think again. Mass transportation is about to be redefined. *Kings of the Road* is a grand sci-fi story about a gigantic highway that spans the world. People live on the road in massive structures on wheels. Mobile facto-

ries stay on the road to avoid taxes. Some people are born on the road and are constantly moving their whole life. How would this change people? For his first major writing project, Mitch decided to follow one of the classic rules of science fiction writing.

Mitch: "All the greats would pick an idea and try to figure out how it would affect people. I thought this was a pretty good rule to

base my own attempt on. I've always had a bunch of ideas"

Too many? Mitch will sometimes spend time drawing out a visual concept only to realize it doesn't quite fit into the story, at least not yet.

Mitch: "The story can't be just about the big machines going down the road. I need to focus on the humanity behind them."

The Kings of the Road are sort of regional gangsters that influence the flow of commerce in the areas that the road passes through. Tammanie Hall is a sort of low level union rep/gangster who acts as the detective in this story.

Mitch: "Tammanie is fast living, slightly corrupt, and always trying to move up the ladder."

When you are creating a world from scratch, what is more important, the characters and their interactions or the new world which they inhabit? In the best stories, these questions cannot be separated.

Mitch: "While the focus is on people, the machinery they travel in, the environment they have created and how they react to it is an important part of who these characters are."

"I want to put a variety of types of people into the book. With super-hero comics, after a while they all start to look the same. Rather than have just the costume to differentiate the people, I'd rather have a variety of people that could be from real world situations."

For someone who feels that drawing organic subjects is his strong point, Kings of the Road will have a lot of mechanical components. A problem? Mitch doesn't think so.

Mitch: "A lot of the cars will have curves in them, a very streamlined



look. This adds a lot of organic features to the vehicles. The shapes are mechanical, but with a lot of organic feel to them."

Mitch is enjoying the opportunity to work in straight science fiction without the filter of super-heroes.

Mitch: "I don't hate super-heroes, it's just that to get past a certain problem you come up

with a "magic" answer such as flight or super-strength. Sometimes it's just too easy to get through the story problems that way. I like real people."

Expect high-tech, action, conspiracies, intrigue and a little romance, told on a grand scale. And real people. And don't be surprised if Mitch finds a way to throw in a dinosaur or two.



DINOSAUR THEORIES..

While Mitch can draw it all, he does have a favorite subject: Dinosaurs! Anyone who has seen one of his dino drawings can tell that something that special must come from the heart.

Mitch is remarkably well read on the subject and doesn't always agree with current theories. He enjoys putting down his own speculations in words and pictures. How did T-Rex use those short, stubby arms? Check out *Dinosaur Theories: Speculative, Unconventional Illustrated Dinosaur Theories by an Untrained Arm-chair Paleontologist*. This on-line feature is home to musings, notions, and lots of spectacular dinosaur art! It can be viewed at www.01comics.com. Zero One Comics uses the innovative Bitpass system to charge only twenty-five cents a story. In addition to the above mentioned *Theories* you can read *Sign Post on the Left*, with story and art by Mitch Byrd. Are there dinosaurs in the story? Did Dimetrodon use fins as a heat dissipation system? Actually, I don't know. Better let Mitch explain the whole thing!

SKETCH MAGAZINE EXCLUSIVE!

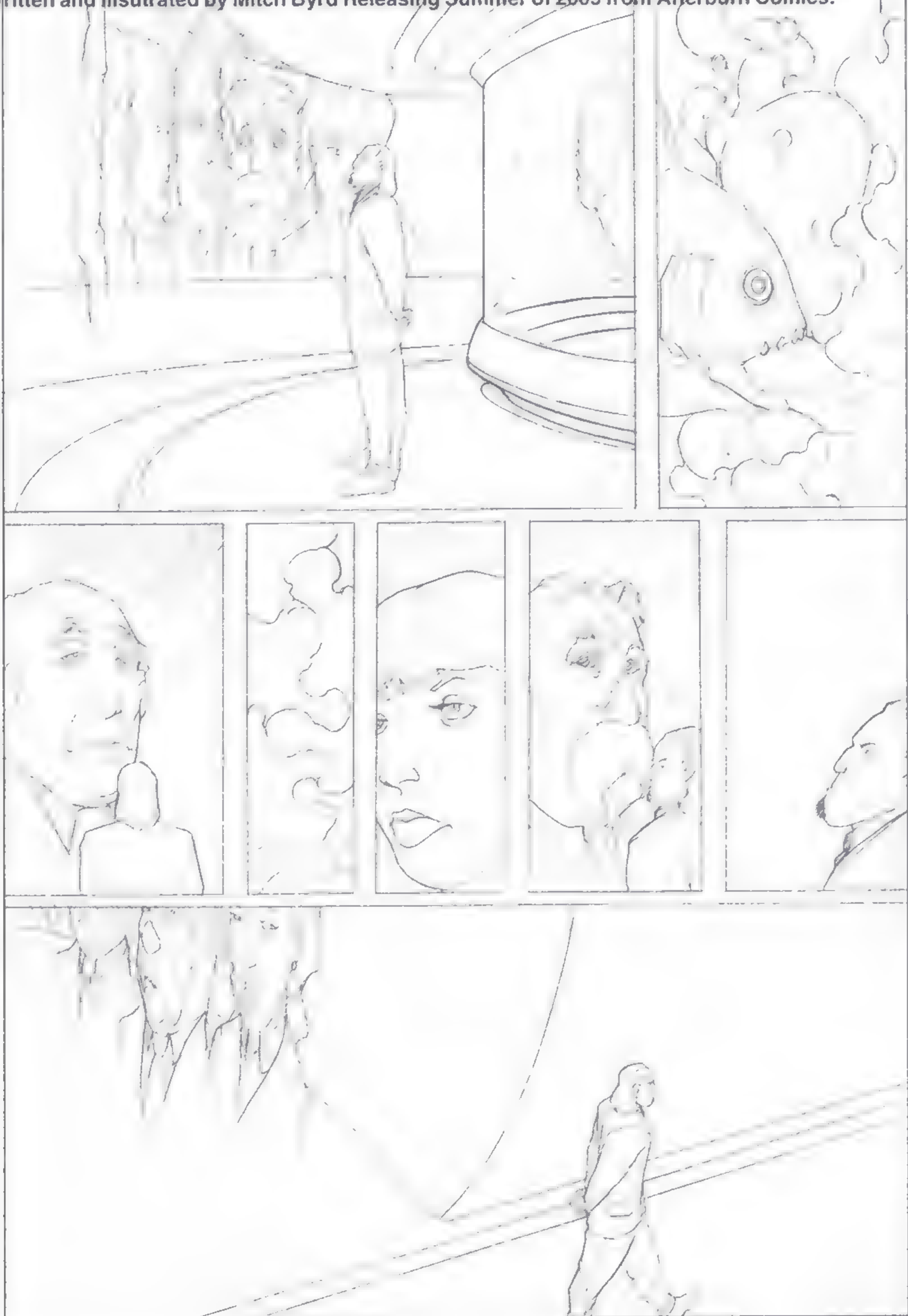
KINGS OF THE ROAD PREVIEW

Written and Illustrated by Mitch Byrd Releasing Summer of 2005 from Afterburn Comics.



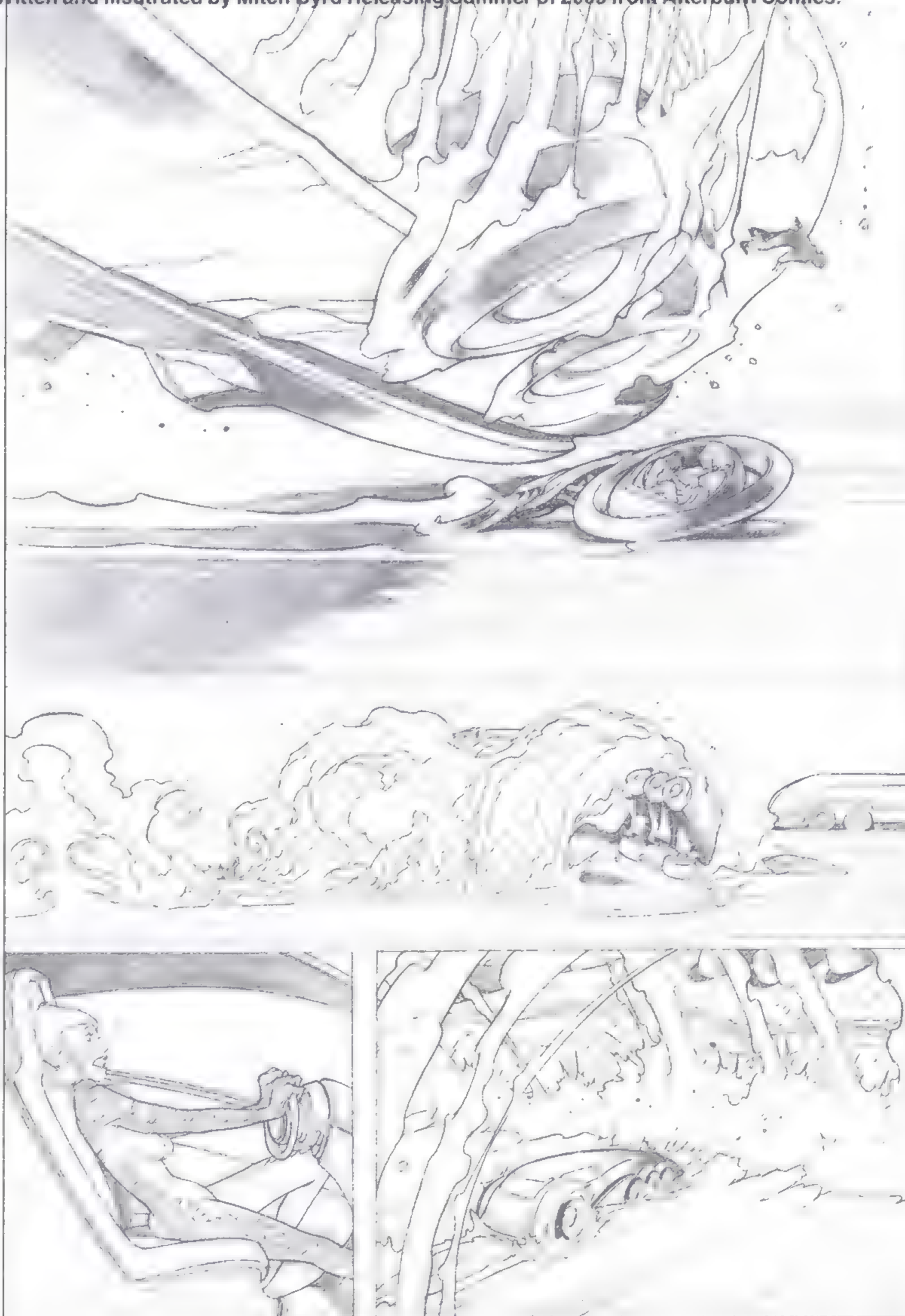
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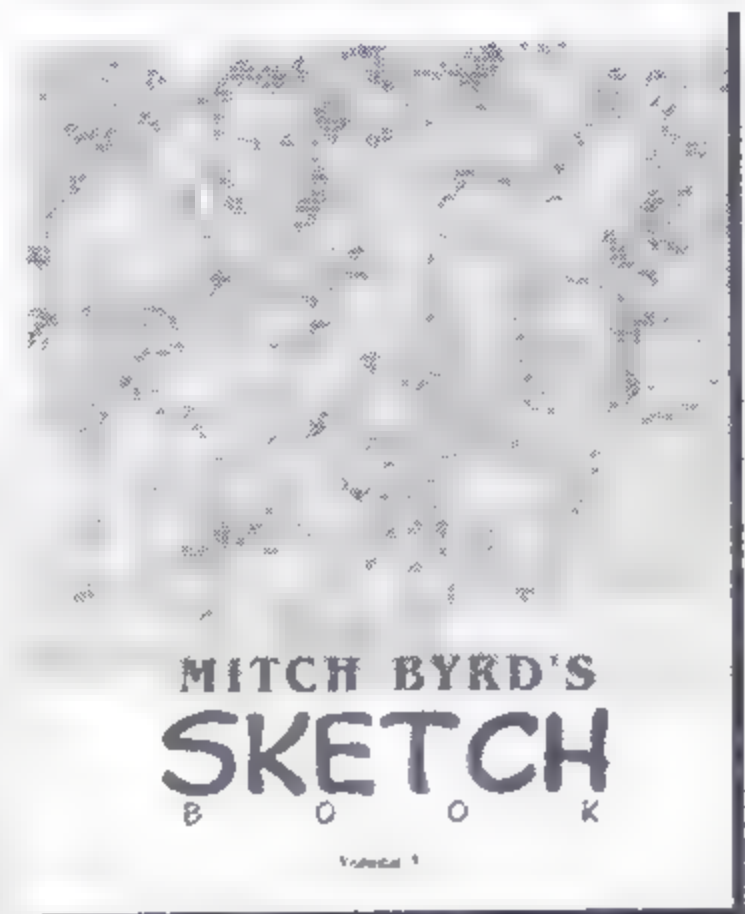


KINGS OF THE ROAD PREVIEW

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Tom Bierbaum's

The Universe at Your Finger Tips

Thoughts on Scripting Comic Books

MAKING A BAD IDEA

INTO A GOOD STORY

Sooner or later, most comics writers find themselves being asked to turn some bad idea into a good story.

Maybe it's the editor's idea, or the artist's, or the guy who owns the company. Or maybe a writer quit in mid-story and you've inherited the assignment. Or you just have to write a kind of story you don't like.

But no matter how impossible it may be for you to salvage something out of the bad idea you've been hit with, you're still going to be judged on the final product and viewed by some as a bad writer if the story comes out, well...bad.

So how do you make a bad idea into a good story?

1. Figure Out The Ground Rules.

Sometimes you'll have a very free hand to re-shape the bad idea and sometimes you'll be little more than a stenographer for whoever's saddled you with this bum concept. So if you're working on the bad idea of someone who's got more clout than you, there may be little benefit to "fighting city hall." Telling some other creative individual that his idea is a dud is about like telling him his kid is ugly. Proceed with extreme caution.

But if you ARE given some latitude to re-mold the crummy idea into something better, here's what you can try...

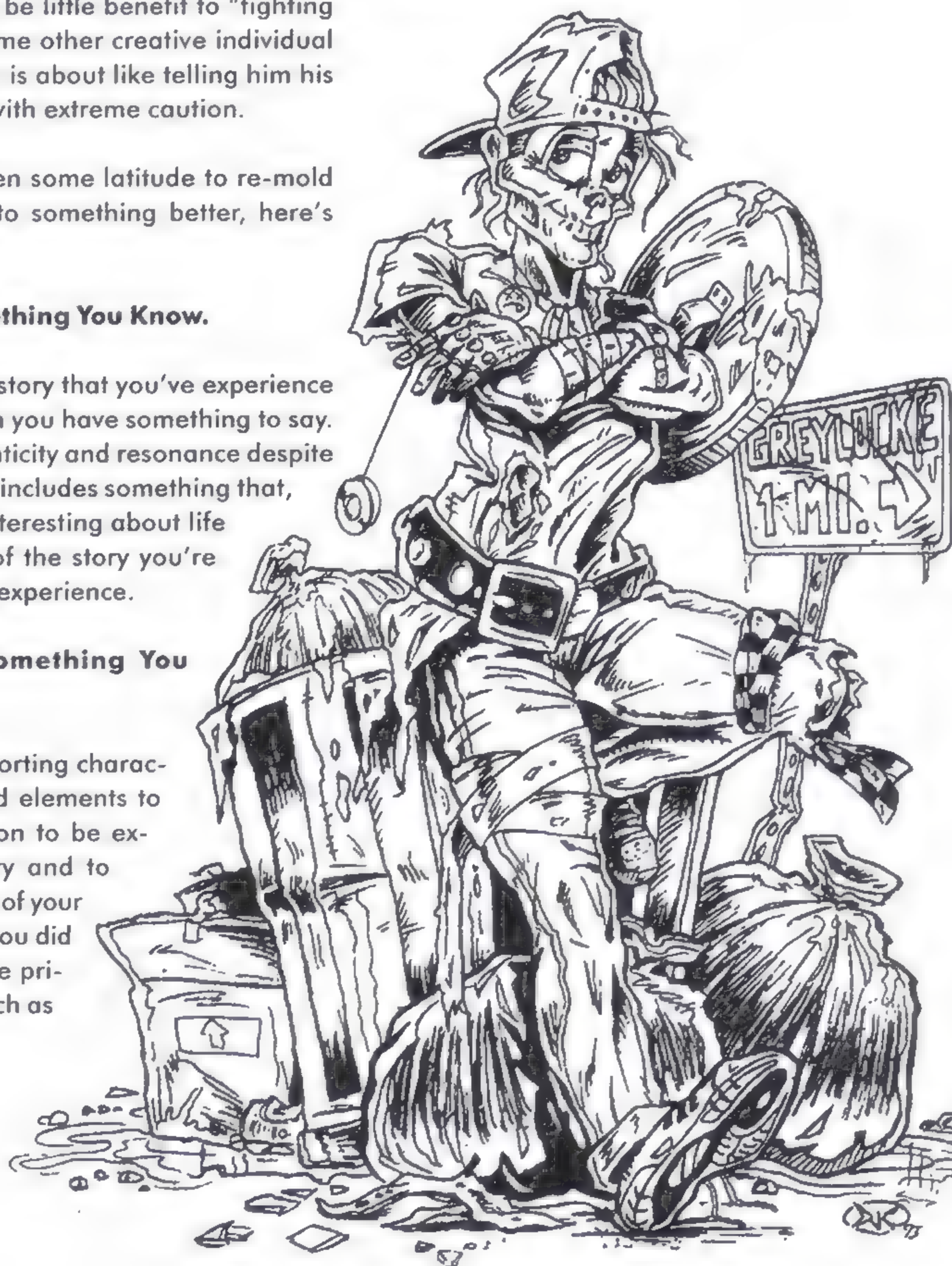
2. Turn It Into Something You Know.

Find a facet of the story that you've experience with and about which you have something to say. Give the story authenticity and resonance despite its' flaws. If the story includes something that, to you, is true and interesting about life – at least that part of the story you're basing on your own experience.

3. Turn It Into Something You Care About.

Use subplots, supporting characters and other added elements to give yourself a reason to be excited about the story and to have a little fun. A lot of your readers will be glad you did – they may dislike the primary storyline as much as you do.

In fact, this kind of approach is really what turned me into a big fan of the Legion of Super-Heroes in the first place. When I was a kid and we'd do our own comics, I could collaborate with any of my brothers on a Legion story because I could put in my favorites, guys like Matter-Eater Lad and Ultra Boy, and they could use their favorites. They didn't have to really like my part of the story and I really didn't have to like theirs, but we were all still having fun.



4. Identify What's Good About the Bad Idea and Play It Up.

Maybe there's a character or a twist or an interesting location or a gag – something in the original idea that has a little merit. Seize on it and build from there.

5. Turn the Concept's Weaknesses Into Strengths.

Maybe the flaws can be played for humorous effect (as when Keith Giffen turned the Legion of Substitute-Heroes into a comic-relief team of bumblers). Or maybe you can take a tired old cliché and put a fresh spin on it.

Cliches become tired and old because they work well and get used a lot. So a lot of the biggest successes in this business are from people who manage to put an imaginative twist on a well-worn idea. Think of how Superman led to Batman and then to Superboy, Spider-Man, the X-Men, Dark Knight and The Watchmen. The Fantastic Four happened because Stan Lee's publisher wanted him to do a rip-off of the Justice League of America, but it quickly became a unique success.

6. Turn the Conflict You Have With the Story Into a Conflict Within the Story.

If there's something that bothers you about the concept, have one of the characters give voice to your objections. Explore the different sides of the issue (without giving your side the advantage, especially if your assignment is to do a good job on the very idea you're disagreeing with).

Whenever we wrote within a universe where violence was presented as a solution and the "bad guys" were killed off with relish, we'd try to add touches that explored how and why violent solutions never actually work and in fact compound the suffering and destruction. Or we'd try to put a human face on the "evil" character being killed

off for the readers' pleasure, to restore some value to the human lives being depicted.

7. Have an Out-of-Body Experience.

You may find what you're being asked to write the most boring or objectionable material you can imagine, but odds are **SOMEBODY** likes this thing you can't stand.

As a writer, you're constantly putting yourself in the place of characters you have nothing in common with, so use that skill now to put yourself in the place of the people who like what you're being asked to write. Figure out what they see in it and give it to them. If you can put yourself in the place of a bank robber, you can put yourself in the place of a Sailor Moon fan.

8. Let Continuity Take a Back Seat

A lot of the bad ideas come from trying to salvage previous stories that didn't really work or don't fit any more. Well, don't compound the error by letting continuity concerns sink your current story too. Focus on the drama of the story you're telling and make sure it connects before you worry about tying up those loose ends and slavishly following the flawed story you're cleaning up after.

If they like your devotion to continuity, they'll like you until they see how you do next month. But if they like you for moving them with a powerful story, that's something that can last forever.

9. Look for Loopholes and Openings.

A lot of times your seemingly crummy assignment leaves a great deal of wiggle room to turn it into almost anything you want. Somebody in an earlier issue could have been lying, or in disguise, or mistaken about something or maybe they just changed their mind. Turn that really inconvenient facet of the story you've inherited into a lie and then make that lie the linchpin of a great new

direction for the story. Just think it through and make it all happen for a good reason.

When we did a Legion story establishing the history of the hero Valor, the 20th century hero who inspired the 30th century Legion, for various reasons, the story didn't come out very well. So when other writers drew the assignment to do a Valor series, rather than live with the many flaws in our story, they just sort of unofficially regarded

ours as the legend that had grown around the character over a thousand years and just proceeded on with their own take on the character and his adventures.

While I'd rather not have our stories invalidated, I like the idea of keeping continuity in perspective and letting the flawed stories subtly fade from consciousness, rather than have to be accommodated or very officially expunged from the canon.

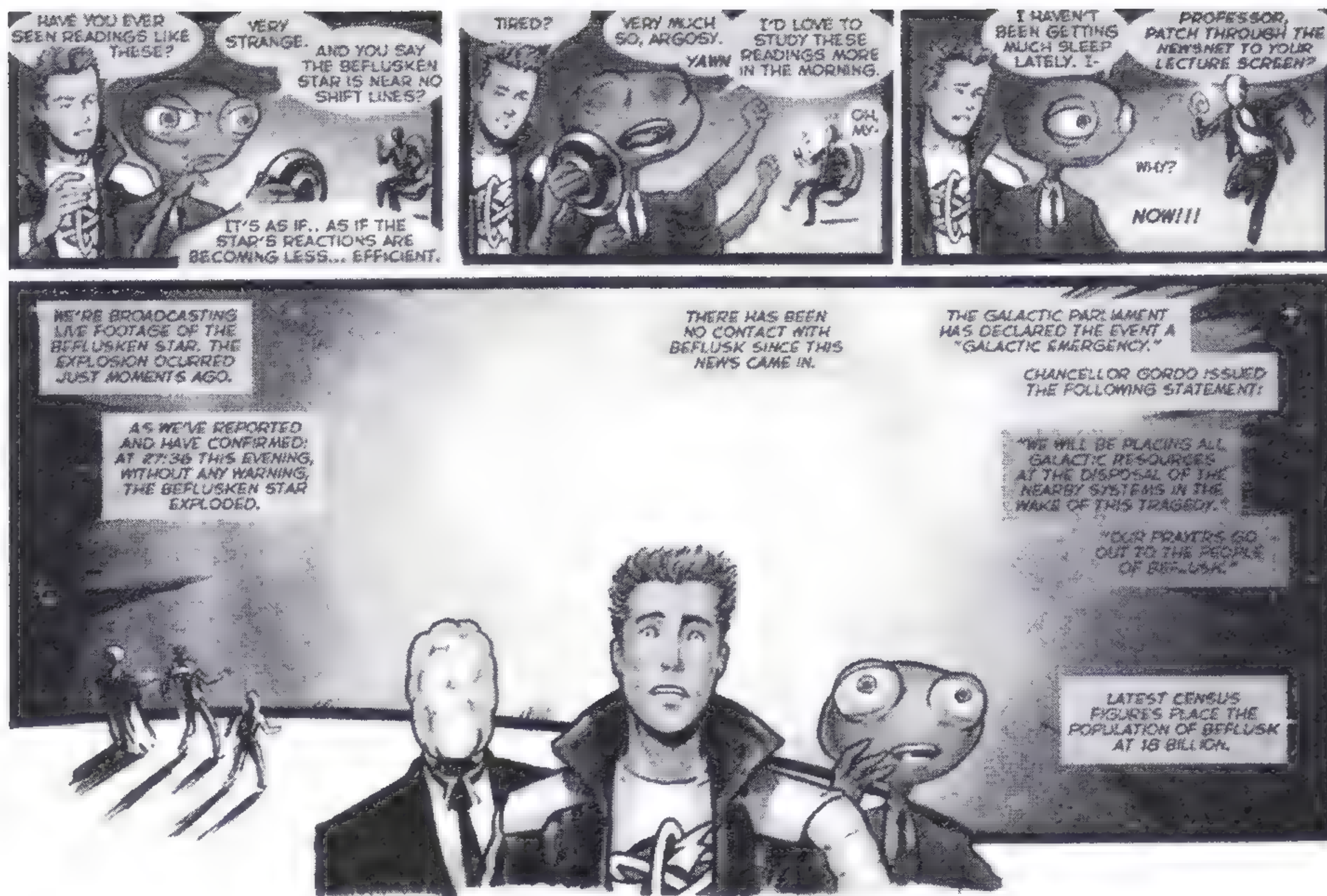
10. Do Your Best and Then Let Go.

Every once in a while, Curt Schilling gets shelled, Kobe Bryant fouls out or Peyton Manning throws an interception. And the reason those great athletes ARE great is that they move on and forget about it. They perform with supreme confidence and assertiveness because to them, their mistakes simply don't count. Otherwise, they'd be playing tentatively, second-guessing themselves and losing the very aggressiveness that made them successful in the first place.

And if you can't overcome the problems of that bad idea you've been saddled with and end up putting out a bad comic, take a little time to figure out what you can do better next time, but otherwise, don't fixate on the bad experience.

Doing your best doesn't mean never failing, and it doesn't mean never forgetting it when you do fail. It means learning from your failures and then forgetting them.





Steve Conley's THE ENTROPIAN ENGINE at WWW.O1COMICS.COM

The Wide World of Webcomics

By Barry Gregory

"A Primer"

You're not even a full sentence into this column and already you're wondering if you want to keep reading. I can tell these things. It's a column about webcomics and well ... you don't really care about webcomics. You're about real comics. Comic books ... not those pixilated, amateurish-looking, gag-a-day, strip style things that could never get published in the real world of comic books.

OK ... first things first ... you should keep reading. Because I'm going to make the case for why you should care about comics on the web. I'm going to point out to you (hopefully in a way no one ever has before) that paper is simply a delivery mechanism and NOT essential to the experience of comic book reading. And then after all of that I'm going to recommend to you a few comic books that are on the web right now. Great comics that might just make you realize that you really don't know webcomics after all. Ready? Here we go ...

A few months back on a message board that I frequent, there was a thread of discussion revolving around an interview with Bill Gates. In the interview Gates talked about a paperless society and how he believed that we were on an irreversible path towards just such a near-future reality. Now this being a comics-related message board many responders saw Gates's statements as a potential threat to the comics they love so dearly and immediately got their backs up. It was almost as if they had heard him say "And we're coming to take your funny books away!" followed by a maniacal laugh. There was much Gates-bashing, followed by a riff on the whole "web-is-over-rated" argument (which is a really ironic argument to be making on a web forum). One poster discounted the whole idea of a paperless society by saying something to the effect that printing on paper was so ingrained in our society that we'd never get rid of it. Just as compact discs were supposed to replace vinyl records, but vinyl never really went away and was now making a comeback. Likewise dvds were supposed to replace vhs tapes, but vhs is still being used and will be for the foreseeable future. So you'll never get rid of paper.

I posted a reply. I pointed out that I was quite certain the previous poster was correct in the assertion that we'd never really stop printing things on paper, but the problem with his argument was that his analogies weren't radical enough in scope. He was merely comparing one technological achievement to its next generation counterpart. A more apt analogy, I pointed out, might be what the automobile did to the horse and buggy industry. Many looked at automobiles as little more than an oddity when they arrived on the scene. Few realized they were witnessing a technological sea change. Now did the arrival of the automobile make horses go extinct? Of course not. Did it put a halt to horseback riding as a leisure activity or to the desire of people to keep and raise horses? No, and it never will. But within a very brief amount of time the automobile forever put an end to the horse and buggy as an economically viable means of transportation. Digital technology and the web in particular represent another technological sea change, one of a staggering magnitude. Paper printing won't go away, but in a relatively short amount of time it will never really be necessary again.

Don't buy it? Take a look at the encyclopedia publishing business. It is almost exclusively digital.

Why? Because it's just not economically viable to print new editions year after year when they can be updated far more efficiently and cost effectively in digital formats.

Now, I'm willing to concede that my analogy is not a perfect one ... at least not in so far as the comics equals horse and buggy aspect goes. By virtue of industry-wide mis-management comics are already somewhat marginalized and relegated to a small niche in the much broader world of print publishing. It's likely that a large scale shift in publishing from print to digital formats would have less of an impact on comics printing than say for example it has had on encyclopedias. The almost decade-long depression that the comic book business is only recently emerging from has proven a couple of things -- 1.) Publishers will continue to print comics as long as there is a minimum audience willing to pay for them and 2.) publishers can actually survive on print runs and profit margins far lower than anyone would have ever believed possible just a few years before.

So's there no need for despair. Bill Gates is not going to take your comics away.

But digital technology IS going to do something for us. It's going to grow the comics market exponentially. It's going to give us the future for comics that we've dared not even dream about.

Think about this – when the major publishers finally pushed outside of the insular world of the direct sales market and placed their comics in a new venue (bookstores) in a format appropriate for that venue (trade paperback BOOKS) they experienced something they weren't used to seeing. Success. Trade paperbacks in bookstores is working. Comics are finding new readers ... in bookstores.

Have the comics themselves changed? No, just the format changed. From pamphlets to books.

So what will happen when publishers finally take that big step and market their comics in appropriate downloadable or read-online formats to the much, much larger venue of the world wide web? If they get the pricing and the formats right then – in time – they will experience a success like they've never know before. Comics will truly become a mass market medium.

[Please note the emphasis on the word "appropriate" before the word "formats". Marvel's godawful dotComics format and Crossgen's even worse COW (comicsontheweb) format do not meet the definition of appropriate and you should never under any circumstances assume that these are

formats of which I speak. Believe me ... they are not.]

Will the comics themselves change? They don't have to. We're just talking about a format change, a change in the mechanism that gets the story in front of a reader's eyes. From print on paper to liquid crystals on a display screen. This magazine that you're holding in your hands right now could just as easily exist in a digital format as it does in its current ink on paper format. No change in structure, no change in content, the very same magazine. The only difference would be the mechanism by which the content is delivered to the reader.

Comics are NOT paper. They are not made of paper. They can be printed on paper. But they don't have to be.

Not anymore.

So that's why you should care about comic books on the web. Because there's truth in the old adage that says "what's good for my business is good for me." Digital formats are good for comics and they will someday be very, very good for comics. And that will mean many more people reading comic books and that will mean more and better comics for those who love to read them and that will mean more work for those who love to create them.

Now with all this talk of the future, let us not forget that the digital revolution in comics has already begun. There are some great, great comic books being produced on the web RIGHT NOW. In the spirit of full disclosure I should tell you that I am not an impartial observer. Far from it. I (along with my wonderful wife, Jennifer) own and operate a web-based comics publishing company, 01comics.com But I have promised the good folks here at Sketch that this column will not be a shillfest for the comics I publish. I am committed to preaching the virtues of a digital future for comics and in the spirit of that I hope to expose you to some outstanding comics of which you were most likely unaware and to introduce you to a new generation of comic book pioneers boldly blazing trails for others to follow. In future columns we'll be talking to some of these trailblazers, but for now ... go read some great comics.

In no particular order ...



Circle Weave by Indigo Kelleigh

<http://www.circleweave.com/>



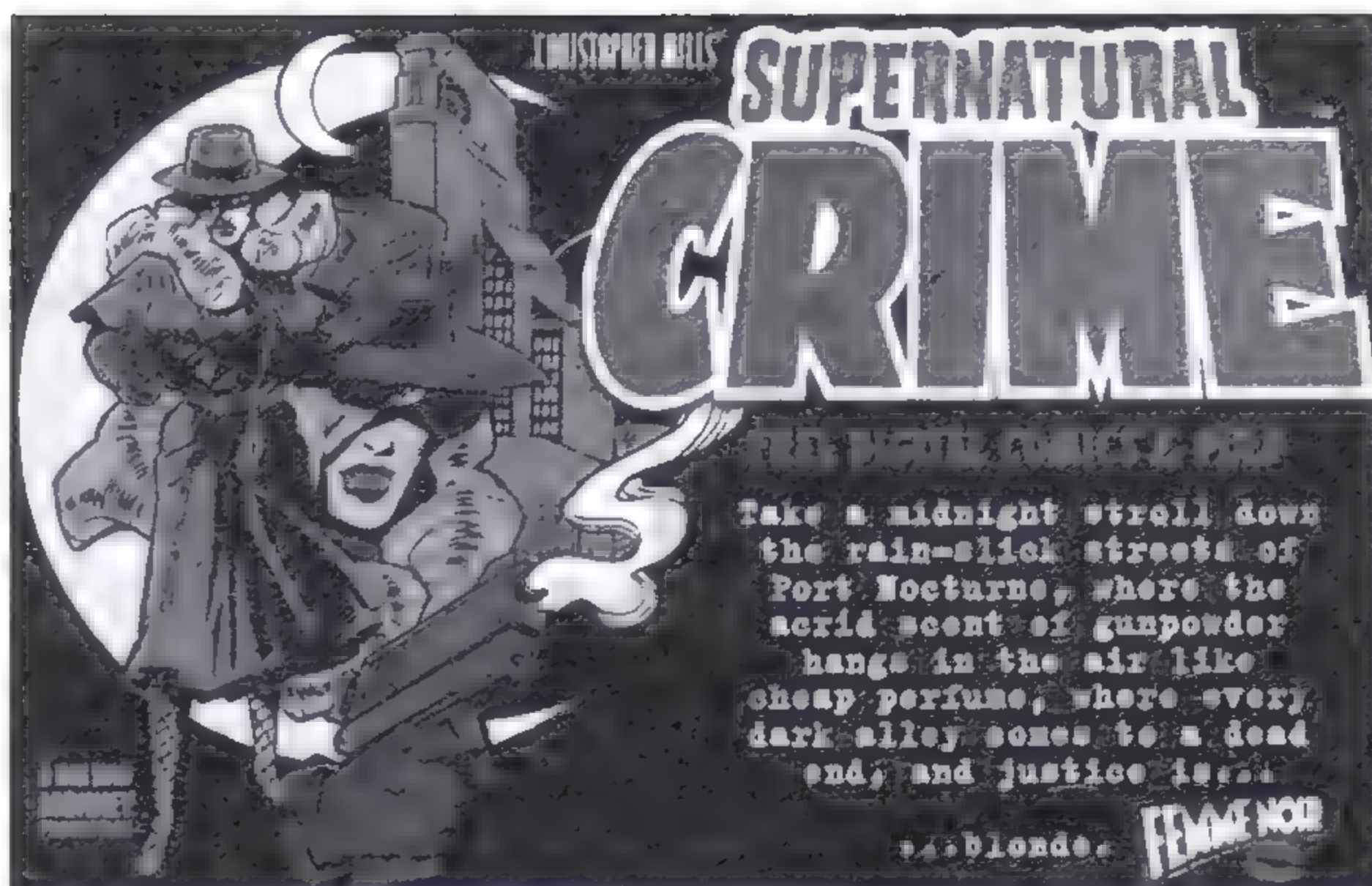
Atland by Nate Piekos

<http://www.blambot.com/>



Nowhere Girl by Justine Shaw

<http://www.nowheregirl.com/>



Femme Noir by Christopher Mills and Joe Staton
<http://www.01comics.com>



Digger by Ursula Vernon
<http://www.graphicsmash.com/series.php?name=digger&view=current>

Barry Gregory is a textbook example of the old jack-of-all-trades master-of-none cliché. He has worked every slot of the comic book assembly line for publishers large and small, including a harrowing two year stint as the managing editor of mid-sized publisher. Currently, he is president and editor of 01 Comics, Inc. a web-based comics publisher. Questions, comments, and criticisms can be directed to him at BARRYG@BLUELINEPRO.COM.



Great Creators Great Comics
01COMICS.COM

In Print • Online • Downloadable • Removable Media

Blue Line Pro

WWW.BLUELINEPRO.COM

COMIC BOOK
ART BOARDS

EXCLUSIVE
ART PAPERS

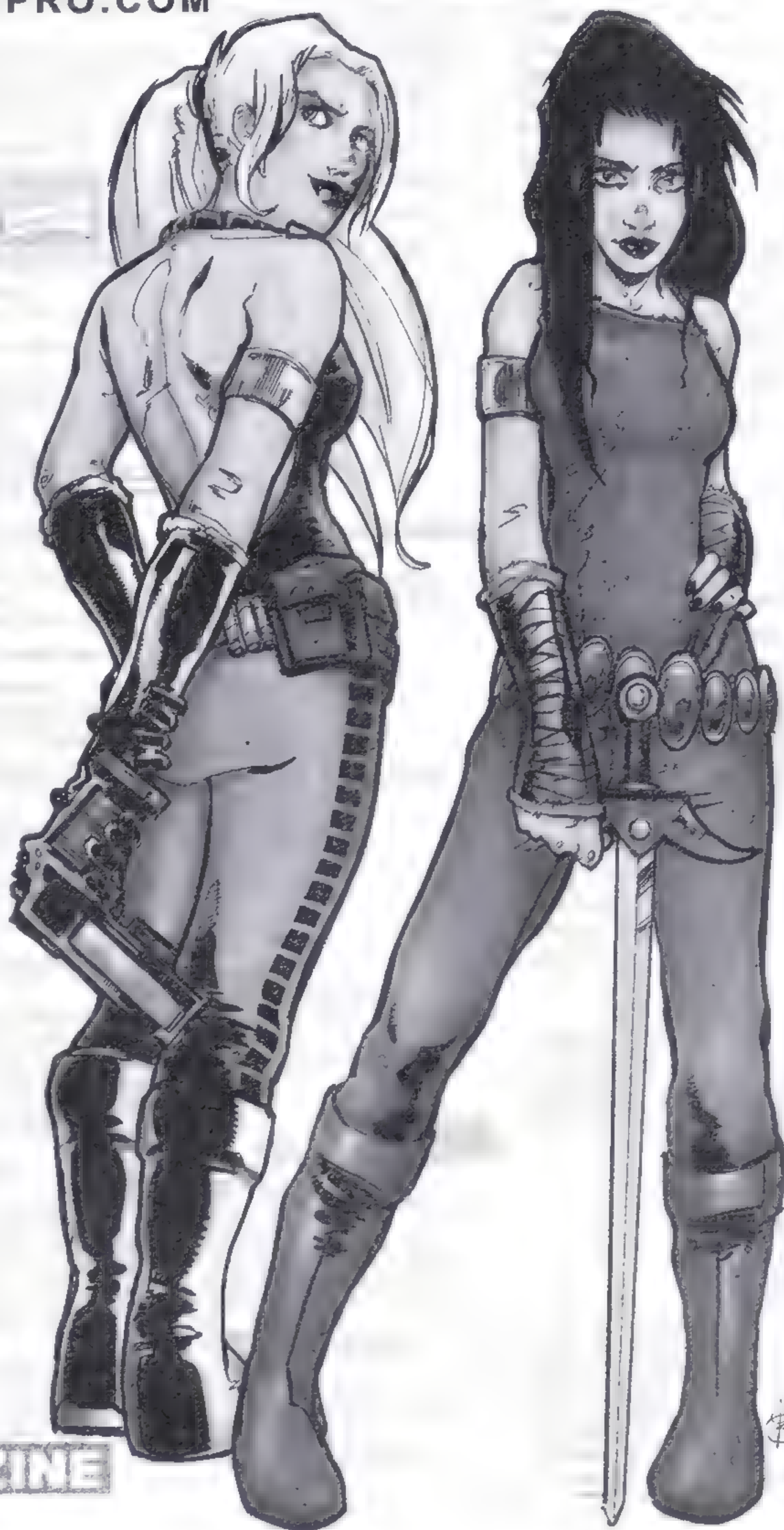
BLP COMICS

ART TOOLS
& SUPPLIES

ART BOOKS

BLP FONTS

SKETCH MAGAZINE



COMIC BOOK ART BOARDS and CUSTOM PAPERS



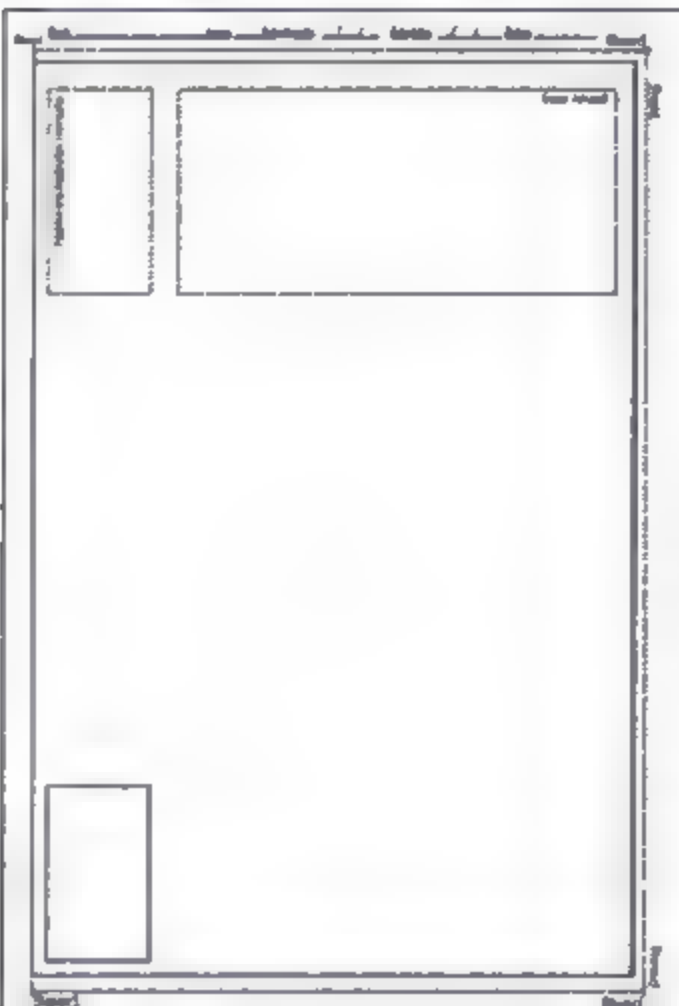
Full Trim Format Art Boards

PLY

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets



PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL 1041 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

- ITEM# BL 1042 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

PREMIERE400(STRATHMORE)

400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. **Strathmore**. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1043 SMOOTH 2-PLY

SRP \$21.95

- ITEM# BL 1045 SMOOTH 3-PLY

SRP \$32.95

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1044 REGULAR 2-PLY

SRP \$21.95

- ITEM# BL 1046 REGULAR 3-PLY

SRP \$32.95

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for line pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1047 SMOOTH 2-PLY SRP \$47.95

- ITEM# BL 1049 SMOOTH 3-PLY SRP \$66.95

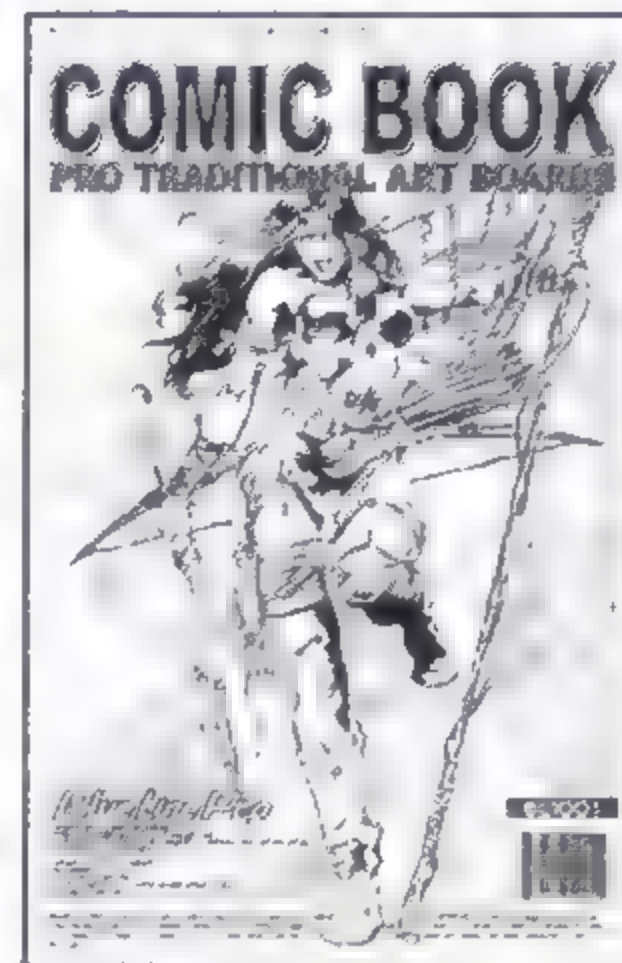
• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1048 REGULAR 2-PLY SRP \$47.95

- ITEM# BL 1050 REGULAR 3-PLY SRP \$66.95



PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1038 SRP \$18.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with "pane" markers for a traditional page layout.

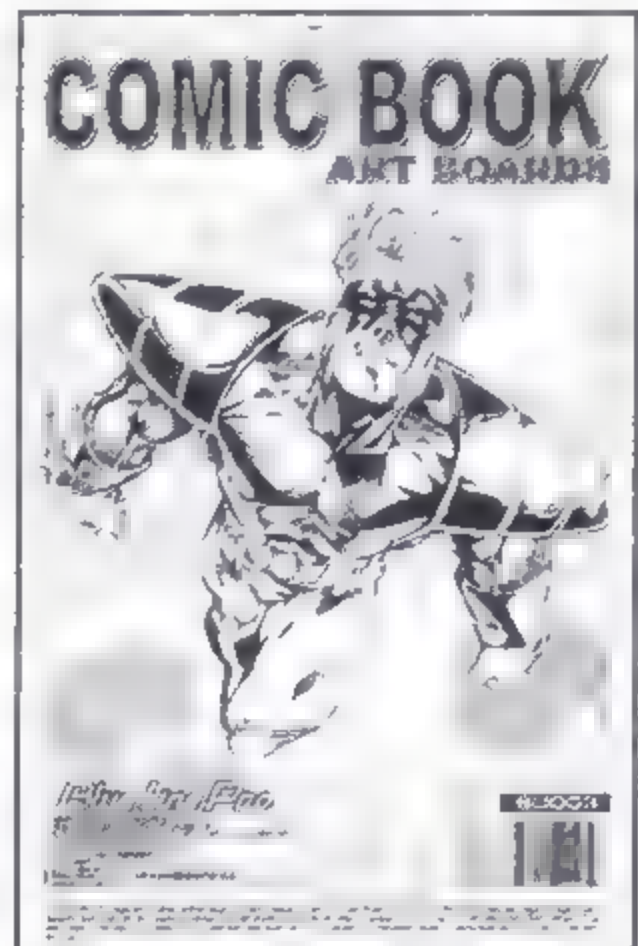
Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1001 SRP \$18.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.



COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil ink (brush), marker, wash

- ITEM# BL 1003 SRP \$14.95

24 pages of Brite Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image/ bagged

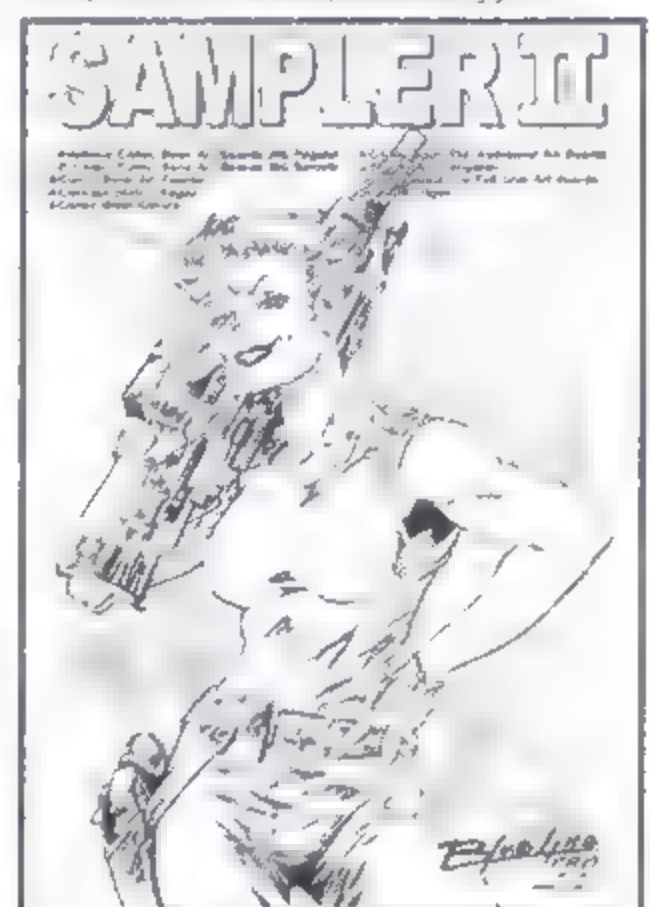
COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

- ITEM# BL 1007 SRP \$11.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged

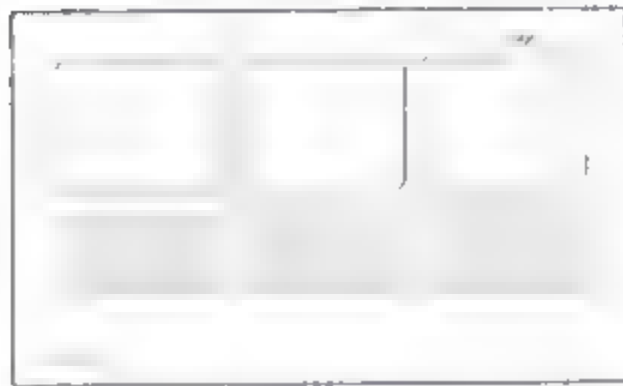


BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL 1040 SRP \$16.95

25 pages of 8 different Blue Line products



STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

-ITEM# BL 1018 SRP \$16.95

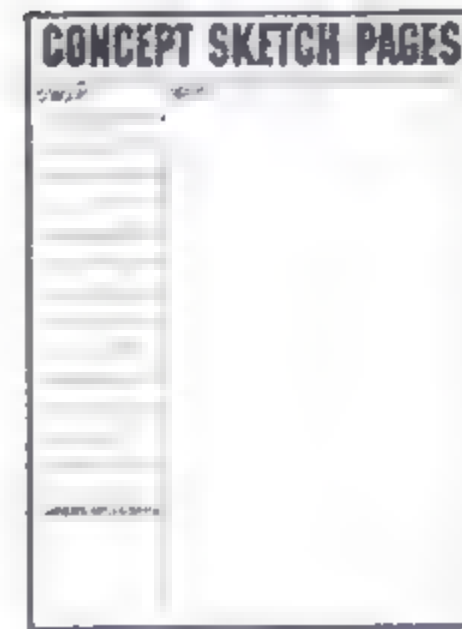
100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover



COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips
-ITEM # BL 1052 SRP \$14.95

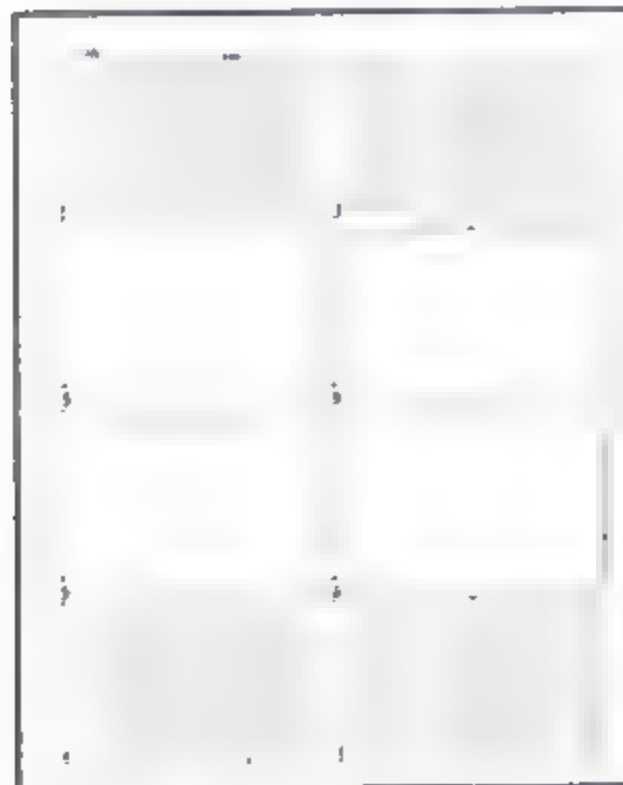


CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

-ITEM# BL 1004 SRP \$10.95

25 art pages printed in non-photo blue/bagged



LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

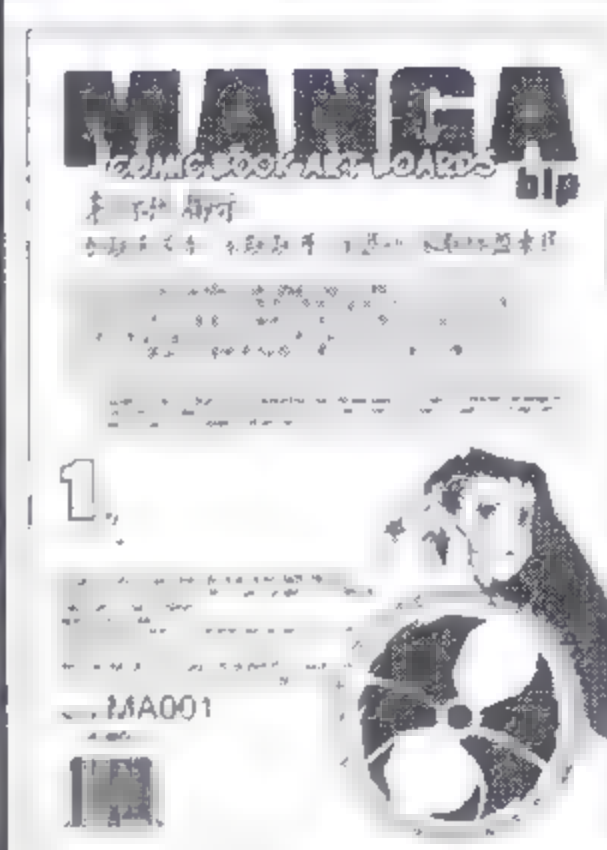
Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

-ITEM# BL 1005 SRP \$10.95

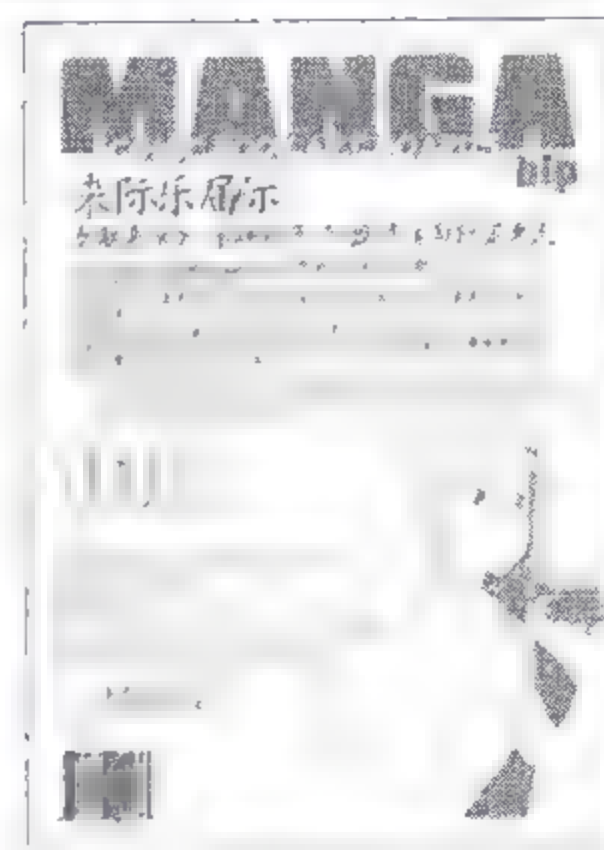
30 8 1/2" x 11" pages printed in non-photo blue/bagged.



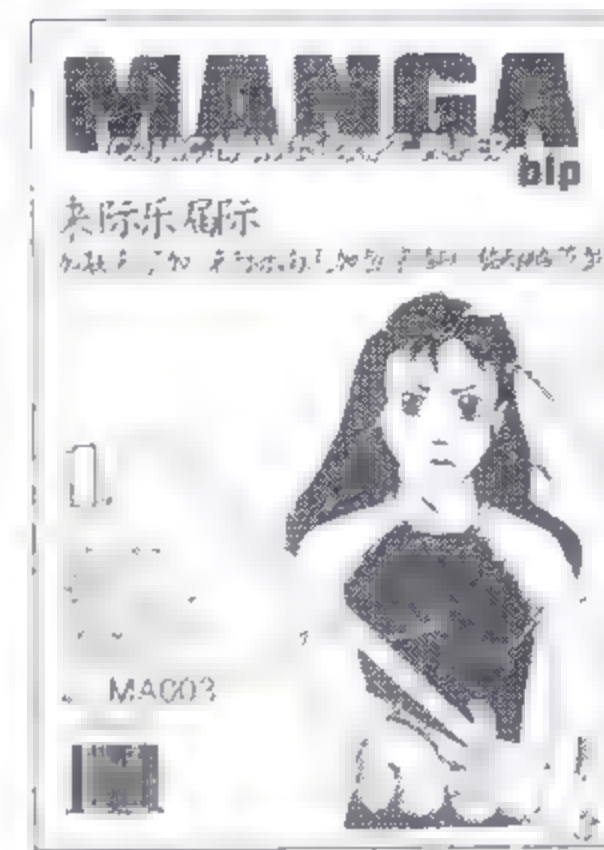
MANGA COMIC BOOK ART BOARDS



MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
-Item #MA001 SRP \$7.95



MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
-Item #MA002 SRP \$9.95



MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets
-Item #MA003 SRP \$6.95

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) - B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
-Item #MA005 SRP \$10.95

MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) - B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
-Item #MA006 SRP \$11.95

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets
-Item #MA004 SRP \$9.95

POCKET SKETCH PAD



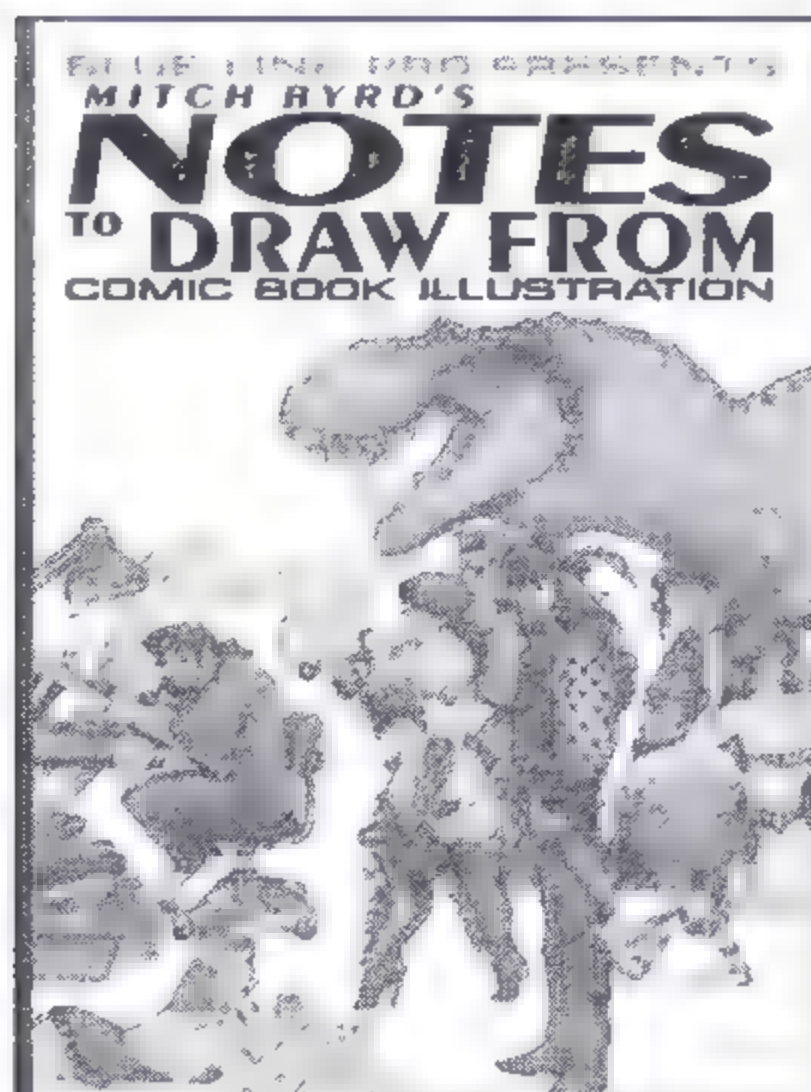
POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for pencil, ink, and washes. 50 pages - 5" x 9 1/2" - padded two-color cover.

-Item # BL 1051

SRP \$6.95

BLUE LINE PRO'S "HOW TO" BOOK SERIES



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

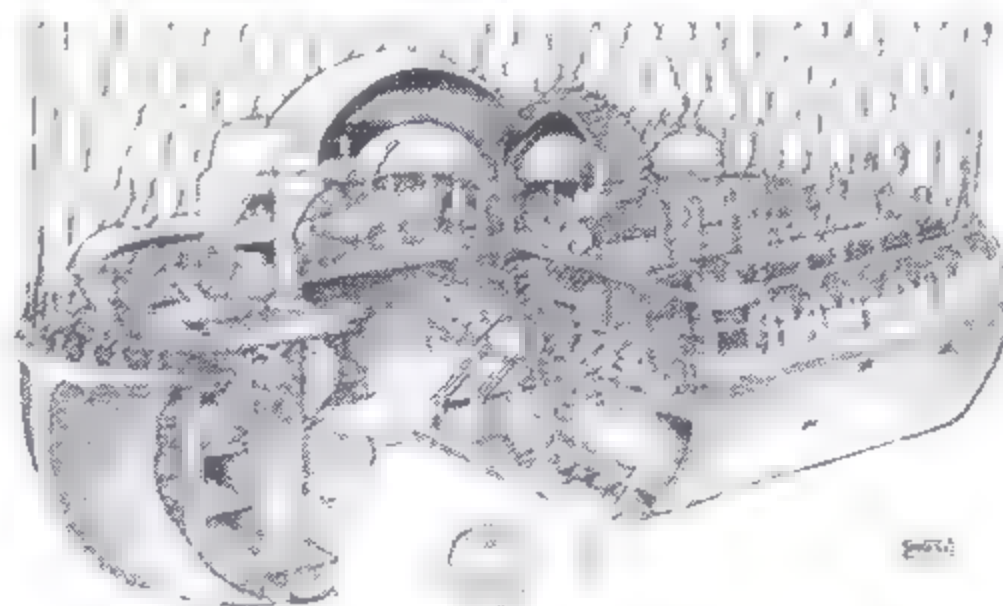
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg full color

SRP \$15.95

ITEM# BL3010



Basic

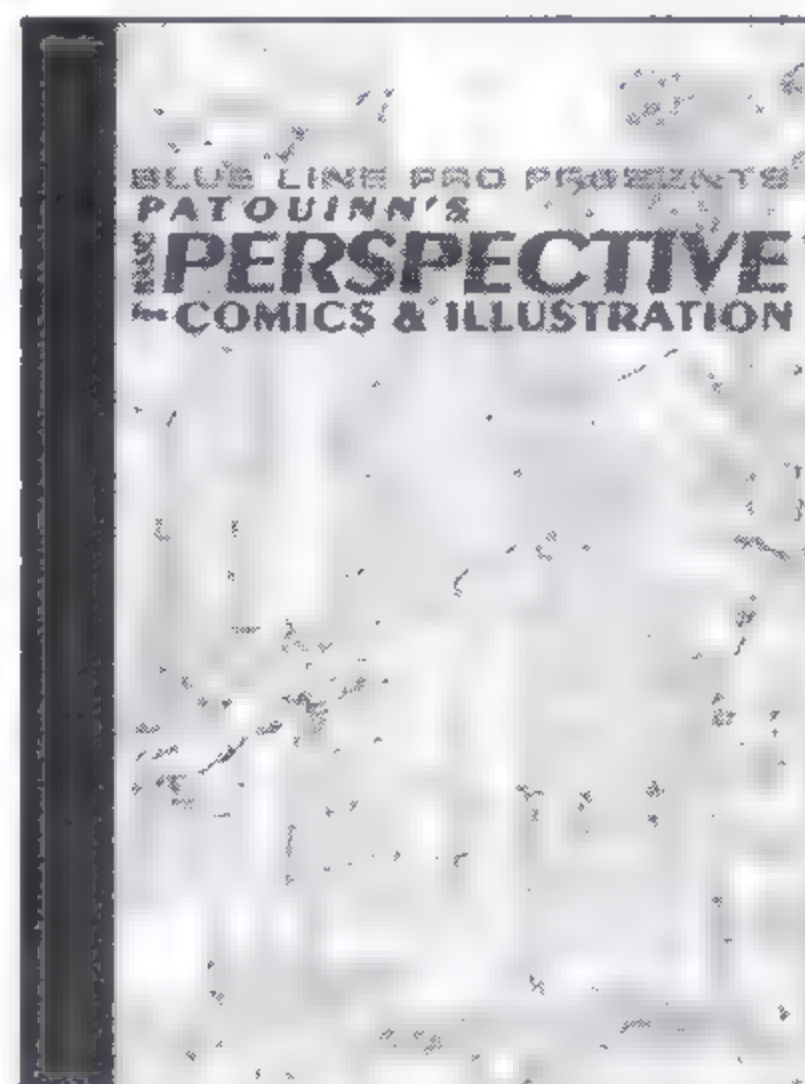
PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.



ITEM# BL3020 48 pg full color / SRP \$12.95



DIGITAL COLORS FOR COMICS

By Aaron Hubrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square-bound full color pages, digital colorist and Sketch columnist Aaron Hubrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg

SRP \$9.95

ITEM# BL3001

DIGITAL COLORS FOR COMICS plus CD.

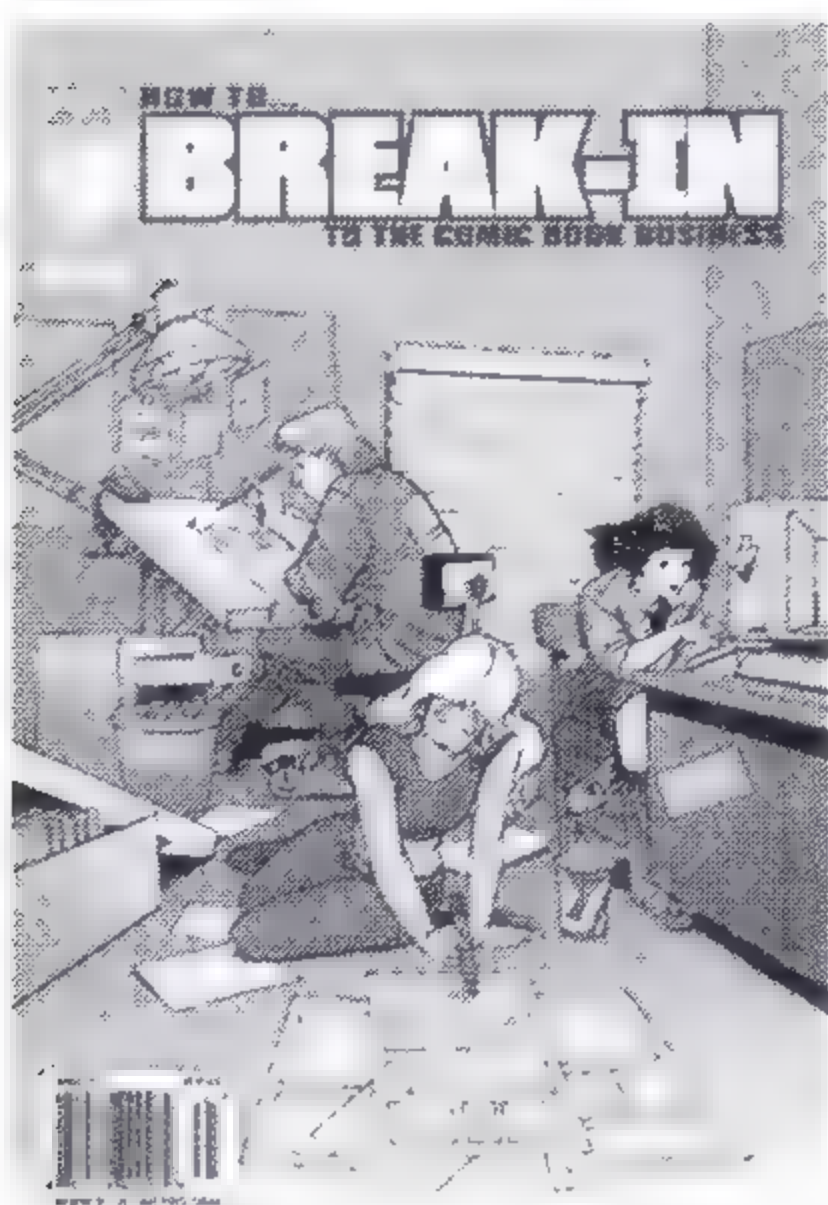
This special edition includes several **extra** features on one easy to use CD includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

Full Color 8x10 48pg with CD

SRP \$15.95

ITEM# BL3001CD

HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

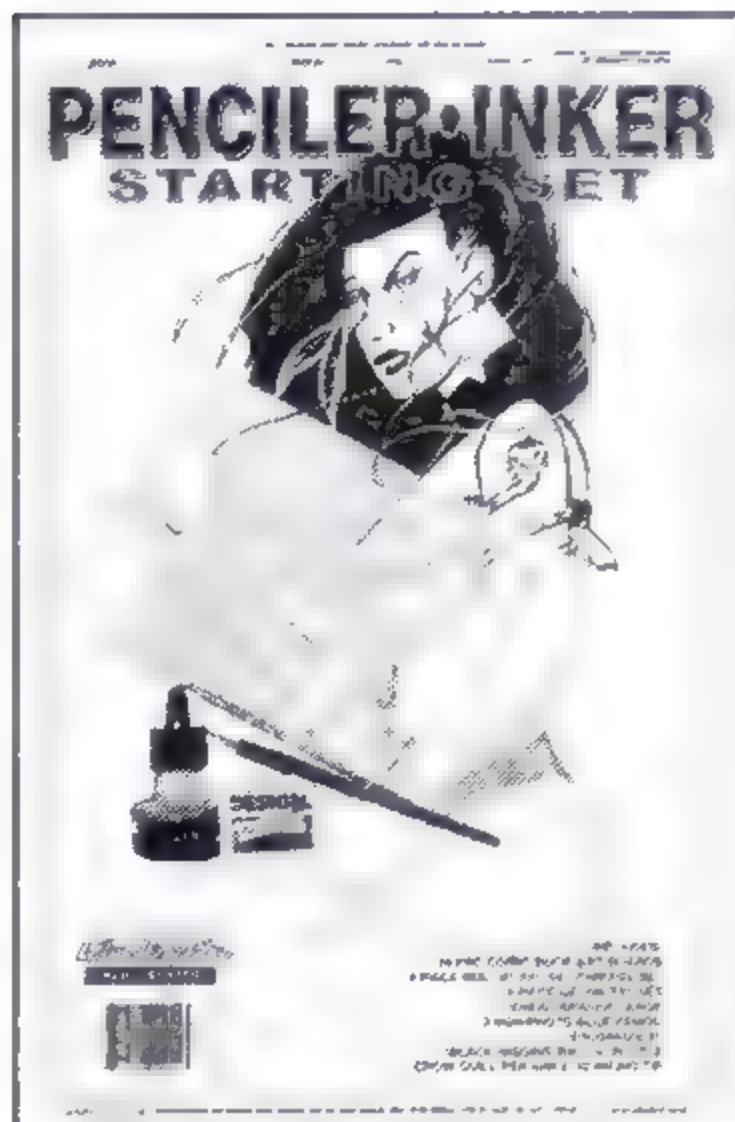


There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES

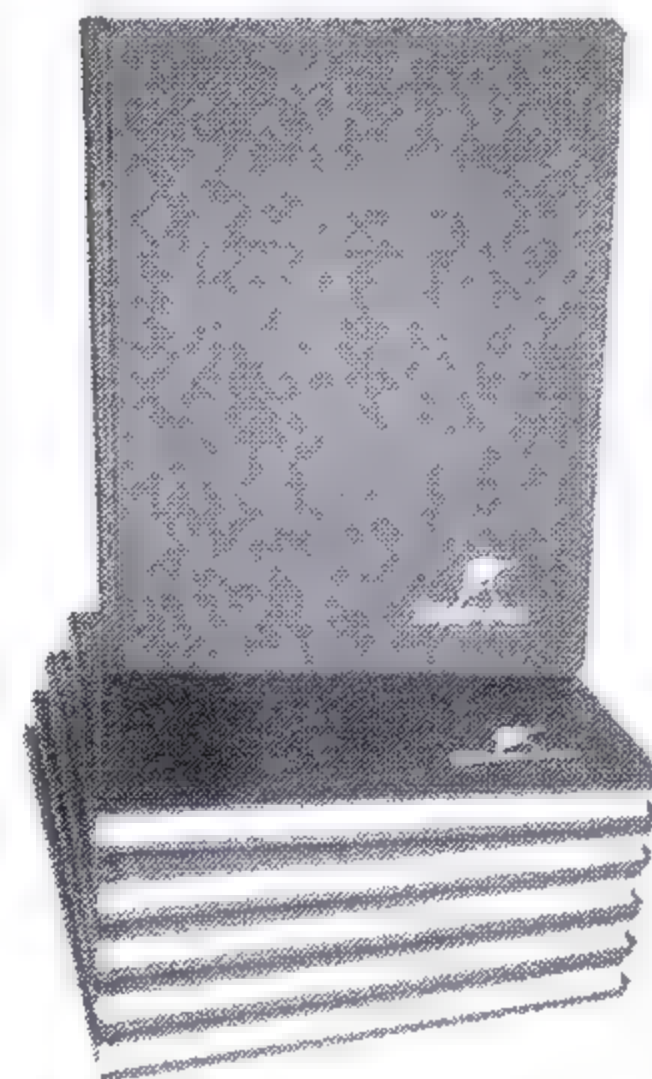
- #1 - ITEM# BL3031 \$5.95
- #2 - ITEM# BL3032 \$5.95
- #3 - ITEM# BL3033 \$5.95

PENCILER AND INKER STARTING SET



With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055
SRP \$44.95



SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book
SRP \$28.95

SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book
SRP \$32.95

CREATE YOUR OWN COMIC BOOK!



Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002
SRP \$25.95

Box Set: 37 art pages / 24 page b&w instructional comic book / full color die

DR. MARTIN WATERCOLORS

- Radiant Concentrated Watercolors

Dr. Martin's
Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



PRISMACOLOR MARKERS AND COLORED PENCILS

All Sets and Single Colors
Available on-line at www.bluelinepro.com
or call 859-282-0096.



**INDIA INK**• **Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

-AR-4415 Black Ink (Higgins) 1oz \$3.00

-AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.

• **Pelikan Drawing Ink**

One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and line art papers or tracing cloth.

-AR-PE211862 Black India Ink (Pelikan) 1oz \$4.75

-AR-PE211169 Black India Ink (Pelikan) 8oz \$18.75

• **KOH-I-NOOR RAPIDOGRAPH INK**

Rapidograph Ink. Black opaque ink for drafting film, paper and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

-AR-3084-FI Koh-I-Noor Ink \$3.95

• **FW WHITE OUT**

FW Acrylic Artist Waterproof White Ink 1oz

Great for use with technical pens, brushes, and dip pens.

-AR-FW-011 FW White Acrylic Artist Ink \$5.00

• **FW BLACK ACRYLIC INK**

FW Acrylic Artist Waterproof Black Ink 1oz

Great for use with technical pens, brushes, and dip pens.

-AR-663018 FW Black Acrylic Artist Ink \$5.00

**SPEEDBALL ACRYLIC INKS**• **SPEEDBALL BLACK INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.

-AR-938718 Black \$2.25

• **SPEEDBALL WHITE INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.

-AR-937045 White \$2.25

BRUSHES**WINSOR/NEWTON SERIES 7**• **Winsor/Newton Series 7**

Made with Kolinsky sable with traditional black handle. Great brush.

-AR-5007001 Winsor/Newton Series 7 Size #1 \$18.95

-AR-5007002 Winsor/Newton Series 7 Size #2 \$22.95

-AR-5007003 Winsor/Newton Series 7 Size #3 \$36.75

Round Brushes

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB-38-0 Round Brush Size #0 \$9.00

-AR-NB-38-1 Round Brush Size #1 \$9.25

-AR-NB-38-2 Round Brush Size #2 \$9.95

-AR-056009016 Round Brush Size #3 \$9.95

Multi-use ClipCompass

Draws circles accurately up to 9" dia.

Holds markers, felt pens, cutting knife, brush.

Multiliners, pencil, crayon, etc.

AR-CC5455A

\$19.95

Extension Bar for ClipCompass 7 1/2"

Permits drawing circles up to 24" diameter and a second bar larger circles.

AR-CCB1

\$11.75

**ELECTRIC ERASER and REFILLS**• **KOH-I-NOOR ELECTRIC ERASER**

Designed to erase both lead and ink from paper and film. Features a heavy-duty maintenance-free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

-AR-2800E All purpose Electric System

SRP \$73.95

• **CORDLESS/RECHARGEABLE ERASER**

Contains a trouble-free motor that delivers up to 4,500 rpm. Fully charged. Versatile two-way operation: cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight, portable, recharging stand power pack plus a No. 287 vinyl strip eraser.

-AR-2850C Cordless, Rechargeable SRP \$96.95

• **KOH-I-NOOR ERASER REFILLS**

-AR-ER285 Yellow Imbedded ink 10 box SRP \$6.95

-AR-ER287 Soft Vinyl pencil 10 box SRP \$5.95

• **ALVIN ELECTRIC ERASER**

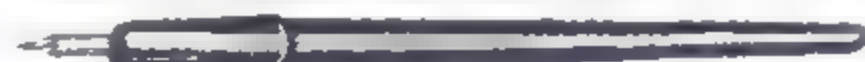
Durable, high-quality UL listed unit. Uses of a lux 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest work loads.

-AR-EE1754 With slip-chuck SRP \$85.00

PENCILS & QUILL PENS• **Non-Photo Blue Pencil**

Makes marks not appear when artwork is reproduced. Very useful.

-AR-761-5 Non-photo Blue Pencil \$6.00

• **Quill Inking Pen**

Quill Pens offers superior fine feather point.

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95

**ERASERS**• **Kneaded Eraser**

Gray soft bendable eraser used for pencil and charcoal.

-AR-1224 Kneaded Rubber Eraser Large \$1.15

• **Magic-Rub Eraser**

Eraser especially developed for sensitive surfaces, will not mark or smudge.

-AR-1954FC-1 Magic-Rub Eraser \$9.95

• **Eraser Pencils**

Peel off wrap ideal for detail erasing.

-AR-400 Eraser Pencils \$1.15

• **Erasing Shield**

Metal shield with different sizes and shapes.

-AR-FT-5370 Erasing Shield \$1.10

• **Pentel Clic**

Pen style holder retract as needed.

-AR-ZE-21C Pentel Clic Eraser/Holder \$1.95

-AR-ZER-2 Pentel Refill Erasers \$1.75

**PENCIL SHARPENER**

Canister Sharpener offers metal blades with high impact plastic container.

-AR-MR906 Canister Sharpener \$3.95

• **Mars Plastic Eraser**

-AR-STD526-50 \$1.00

• **ALVIN PENSTIX**

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

-AR-4013-EEF 0.3mm \$1.55

-AR-4017-F 0.7mm \$1.55

-AR-4015-EF 0.5mm \$1.55

• **Penstix Set**

Includes all 3 Penstix Sizes.

-AR-4033 3mm 7mm 5mm \$4.45

• **Penstix Drawing/Sketching Markers**

Offers maximum India drawing ink like density. Black waterproof permanent ink.

-AR-3013-EEF 0.3mm ExEx Fine \$1.55

-AR-3015-EF 0.5mm ExEx Fine \$1.55

-AR-3017-F 0.7mm Fine \$1.55

• **Penstix Drawing/Sketching Marker Set**

Set of all 3 sizes.

-AR-3033 Set of 3 3 5 7 mm \$4.45

• **SAKURA PIGMA BRUSH**

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem proof + fade resistant.

-AR-XSK0K-BR-49 Black \$3.00

• **Sakura Pigma Micron**

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 29mm black \$2.95

-AR-XSK01-49 25mm black \$2.95

-AR-XSK02-49 30mm black \$2.95

-AR-XSK03-49 35mm black \$2.95

-AR-XSK05-49 45mm black \$2.95

-AR-XSK08-49 50mm black \$2.95

-AR-30061 3pk 25 35 45 \$8.00

-AR-30062 All sizes black \$16.00

ALVIN DRAWING PEN/ MARKERS• **Tech-Liner Super Point Drawing Pen/Markers**

Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.

-AR-TL01 0.1mm \$1.95

-AR-TL02 0.2mm \$1.95

-AR-TL03 0.3mm \$1.95

-AR-TL04 0.4mm \$1.95

-AR-TL05 0.5mm \$1.95

• **Tech-Liner Super Point Drawing Pen/Markers Sets**

-AR-TLP5 set of 5 All above \$9.50

-AR-TLP3 set of 3 1 3 5mm \$5.75

KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points (Tech Pens).

-AR-3165-06/0 Size 6x6 (1.3mm) \$27.00

-AR-3165-04/0 Size 4x6 (1.8mm) \$27.00

-AR-3165-03/0 Size 3x0 (2.5mm) \$22.00

-AR-3165-02/0 Size 2x0 (3mm) \$22.00

-AR-3165-01/0 Size 1x0 (3.5mm) \$22.00

-AR-3165-01 Size #1 (1.5mm) \$22.00

-AR-3165-02 Size #2 (1.6mm) \$22.00

-AR-3165-03 Size #3 (1.8mm) \$22.00

-AR-3165-04 Size #4 (1mm) \$22.00

-AR-3165-06 Size #6 (1.4mm) \$22.00

-AR-3165-07 Size #7 (2mm) \$22.00



MECHANICAL PENCIL

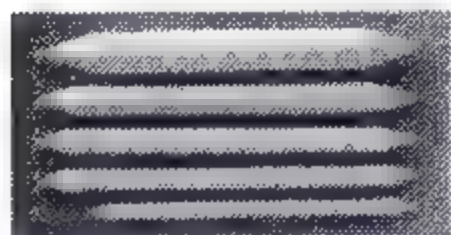
Mechanical Pencil is precision made w/button lead release and light aluminum barrel

- Mechanical Pencil 2mm
- AR-BP10C \$6.95
- 12-Pencil Leads- 2mm HB
- AR-BP2375-HB \$10.50
- 12-Pencil Leads- 2mm 2H
- AR-BP2375-2H \$10.50
- 12-Pencil Leads- 2mm 2B
- AR-SA02263-2B \$10.50
- 12-Non-Photo Blue Leads-2mm
- AR-BP2376-NPB \$10.50

- Mechanical Pencil Sharpener
- Provides professional point for standard leads
- AR-BP14C Pencil Sharpener (Mech. Pencil) \$10.75

• Sandpaper Pointer
Ideal for pointing pencils, leads, charcoal and crayons by hand

- AR-3435-1 Sandpaper Pointer \$9.95

**• Blending Stumps**

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point!

- AR-T811-1 1/2" x 5 1/2" \$5.50
- AR-T812-1 5/16" x 6" \$7.50
- AR-T813-1 1 3/32" x 6" \$1.00
- AR-T814-1 1 5/32" x 6" \$1.25
- AR-T817-1 5/8" x 6" \$1.50

**• SHARPIE MARKERS**

Permanent markers with high intensity ink. Quick drying

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Ex Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

• METALLIC PENS

Offers high quality metallic ink. Great for autographs

- AR-SA46115 Gold Pen \$4.50
- AR-SA46120 Silver Pen \$4.50

• CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles

- AR-173T Dozen Black \$10.75
- AR-173T-1 Single Black \$9.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$9.95

**• DRAFTSMAN BRUSH**

Removes shavings from paper. Cleaning without fear of smudging

- Draftsman Brush (cleaning paper)
- AR-FT5391 \$6.00

**RUBBER CEMENT**

Contact adhesive for paste-up and other graphic art uses

- Rubber Cement 4oz.
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50

• Palette Tray

7" by 5" plastic tray works excellent for holding inks

- AR-CW161 SRP \$1.95

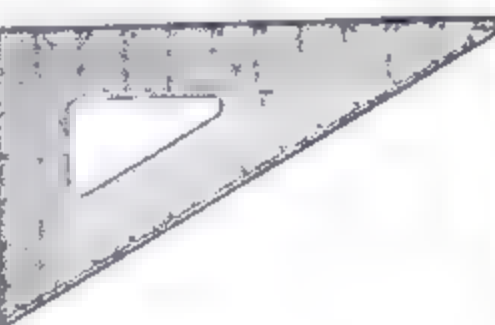
**T-SQUARES**

• Plastic T-squares offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head

- AR-FR63-112 Alum 12" \$10.95
- AR-FR63-118 Alum 18" \$12.95
- AR-FR63-124 Alum 24" \$13.95

**TRIANGLES**

High quality triangles made of 080" acrylic. Raised inking edges. Great for Inkers

- 30" x 60" W/ Inking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle - 30"x60" 14 inch \$10.50
- 45" X 90" W/ Inking Edge
- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$13.50

COMPASS SET

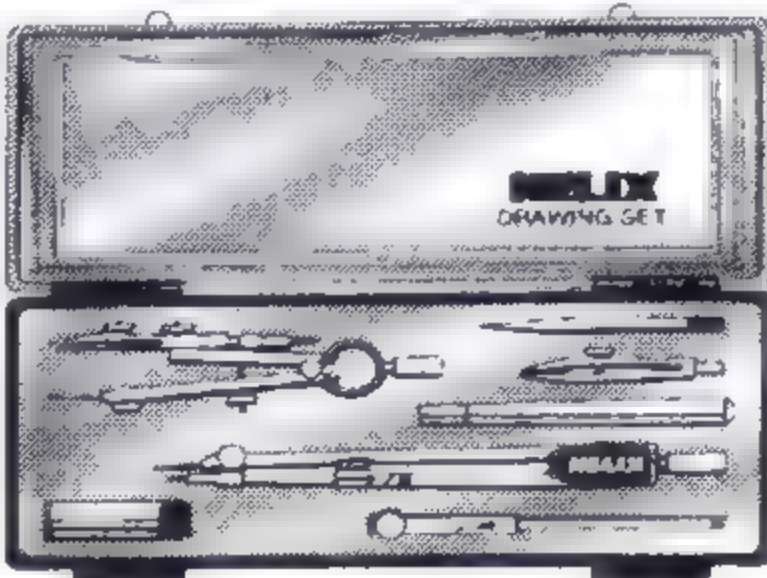
Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler 12" protractor 30/60 + 45/90 triangles)
- AR-FL03 \$5.95

• Compass Set

6-piece drawing set contains Small side screw compass 5 1/2" self-centering knee joint compass/divider extension bar technical pen adapter, divider point and lead pointer

- ARHLX01330-01330 Set \$16.95

**RULERS**

• Stainless Steel Rulers offering flexible steel with non-skid cork backing

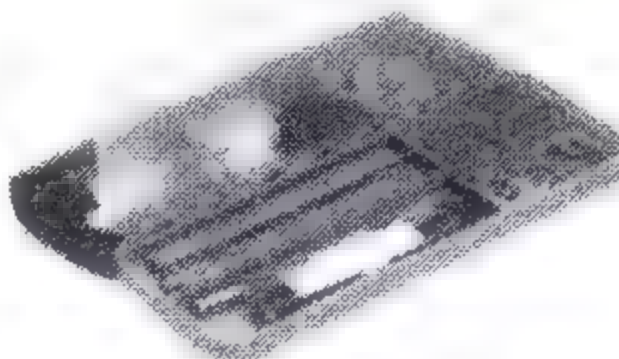
- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$0.50



- AR-FL419WH Pocket Portfolio 14x20 \$10.50

STORAGE BOXES

- Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 1/4"
- AR-6880AB \$12.95

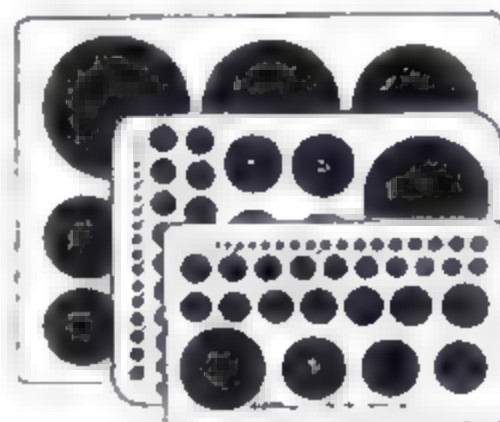
**CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES**

• Circle Templates
Metric and standard. Risers for smear-free drawing (Great for Inkers)

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$8.50

**• French Curves (Inking Edge)**

- AR-9000 Set \$6.95
- Ellipse Temps.
- AR-PK12691 \$12.00

**• Circle Templates Set of 3**

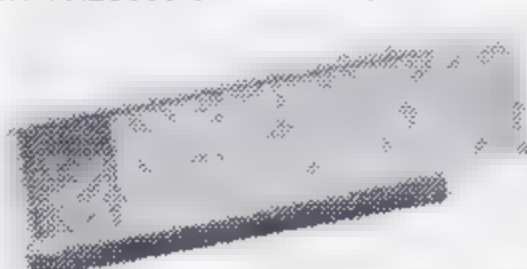
This set of 3 templates provides ninety-eight different circles and edge scales in 50th 16th and 10th as well as mm and centering lines. Sizes ranging from 1 3/32 inches to 3 1/2 inches

- ITEM #AR-TD404 SRP \$17.95
- Ellipse Template
- AR-PK12691 \$12.00

Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens

- AR-YK23000 SRP \$7.95

**• Tracing Paper**

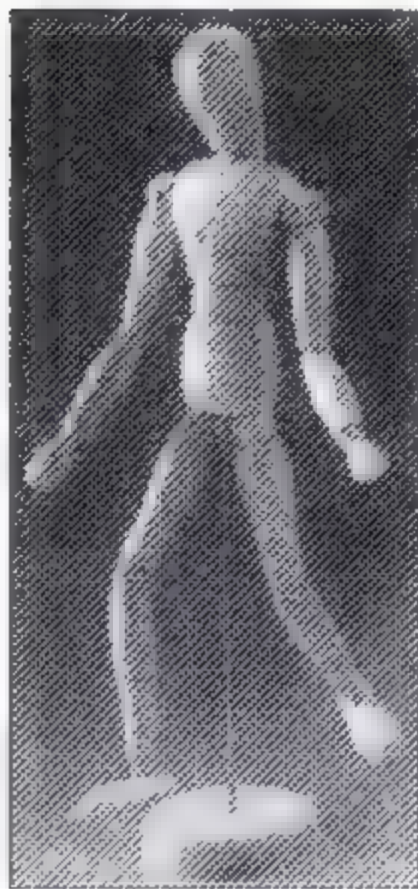
The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil, markers and inks

- AR-HUN-243-123 (9"x12") 50 Sheets \$4.95
- AR-HUN-243-131 (11"x14") 50 Sheets \$6.95
- AR-HUN-243-143 (14"x17") 50 Sheets \$9.95
- AR-HUN-243-163 (19"x24") 50 Sheets \$17.95

**• 5" Bow Compass & Divider**

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider

- AR-494 5" Bow Compass \$4.95



Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

-AR-AA3045 4 5" Male
SRP \$7.95

-AR-CLY9020 12" Male
SRP \$19.95

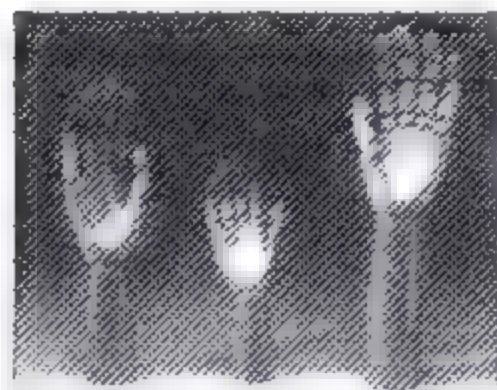
-AR-CLY9019 12" Female
SRP \$19.95

-AR-CLY9042 20" Male
SRP \$29.95

• 12" Unisex Wooden Mannequin

Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood. 12" in height.

-AR-CW201 12" Model
SRP \$9.95



• Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

-AR-HM3 14" Male Hand
SRP \$49.95

-AR-AA3212L Male Left Hand
SRP \$39.95

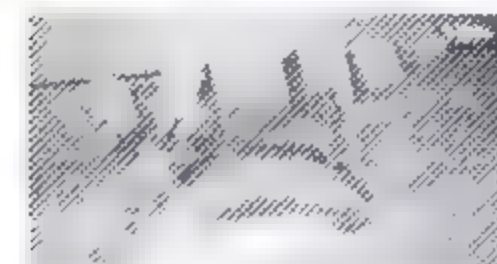
-AR-HM4 12" Female Hand
SRP \$46.95

-AR-HM5 9" Child Hand
SRP \$42.95



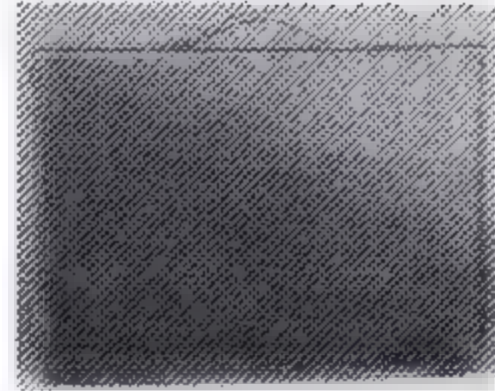
• 12" Horse Wooden Mannequin

-AR033090410
SRP \$99.00



• 12" Lizard Wooden Mannequin

-AR056090440
SRP \$17.99



• PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

-AR-S1-2171 17" x 14"
SRP \$68.95

-AR-S1-2241 24" x 18"
SRP \$110.50

Reli Pages for Presentation Case

-AR-ZX17 17" x 14" 10 pack
SRP \$23.95

-AR-ZX24 24" x 18" 10 pack
SRP \$45.95

• LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

-AR-SB1819 18 1/2" X 19 1/2"
SRP \$9.95

-AR-SB2326 23 1/4" X 26"
SRP \$12.95



• TYRANNOSAURUS REX

MANIKIN 30" high

AR-AA12902 \$169.95

• BRONTOSAURUS MANIKIN

28" length

AR-AA12901 \$129.95



MANKINS

• CAT MANIKIN 7" length

AR-AA12300 \$12.95

• DOG MANIKIN 6 1/2" length

AR-AA12400 \$12.95



• GIRAFFE MANIKIN 20" high

AR-TCE12531 \$139.95

• ELEPHANT MANIKIN 16" length

AR-AA12801 \$159.95



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid pvc and legnen safe art sleeves Archival Safe

-AR-IA1212 Artfolio Book 11 x 17 w/ 24 shts SRP \$15.95

(Holds Blue Line Comic Book Art Boards)

-AR-IA 1214 Artfolio book 14 x 17 w/ 24 shts SRP \$25.95

(Holds most oversized art boards)

-AR-IA 128 Artfolio book 8 1/2 x 11 w/ 24 shts SRP \$7.50



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

•MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

AR-EG1218R-1 \$3.02

•10 Pack

AR-EG1218R-10 \$24.20

•50 Pack

AR-EG1218R-50 \$96.50

•10 Sets - MYLAR SLEEVE & BACKING BOARD

AR-EG1218S-10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2)

(Standard C.B. Board)

•BACKING

AR-EG1218HB-1 \$1.00

•10 Pack

AR-EG1218HB-10 \$8.00

•50 Pack

AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

•MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL (Double page C.B. Board spread)

•MYLAR SLEEVE

AR-EG1824R-1 \$6.00

•10 pack

AR-EG1824R-10 \$48.00

•50 pack - MYLAR

AR-EG1824R-50 \$192.00

•10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL

AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

•BACKING BOARD FOR

AR-EG1824HB-1 \$1.70

•10 pack

AR-EG1824HB-10 \$13.60

•50 pack

AR-EG1824HB-50 \$64.50

Go to www.bluelinepro.com for more sizes, information and pricing.

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

• Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil)

-AR-BAG 1119-25 25 Bags \$7.50

-AR-BAG 1119-100 100 Bag \$25.00



COPIC MARKERS, AIR MARKERS, TONES, REFILLS

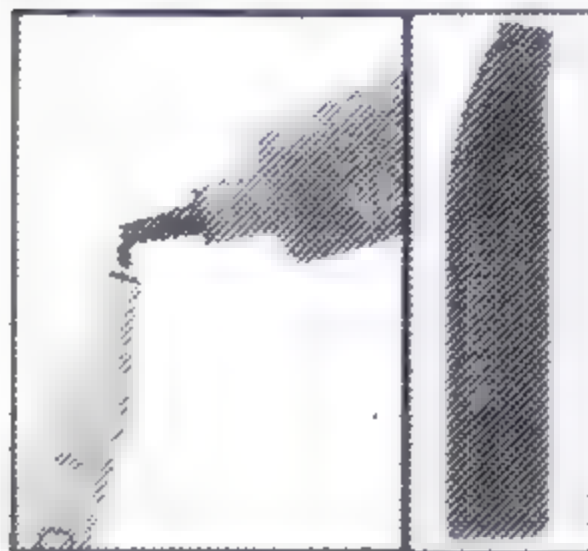
COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• SINGLE BASIC MARKERS - \$4.95 each

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

• COPIC MARKER SETS

AR COP110 COPIC 12 Basic	\$59.40
AR COP112 COPIC 12 PCS NG	\$59.40
AR COP114 COPIC 12 PCS TG	\$59.40
AR COP116 COPIC 12 PCS WG	\$59.40
AR COP118 COPIC 12 PCS OG	\$59.40
AR COP120 COPIC 36 Color Set	\$178.20
AR COP140 Copic 72 Color Set A	\$356.40
AR COP150 Copic 72 Color Set B	\$356.40
AR COP155 Copic 72 Color Set C	\$356.40
AR COP160 Copic Empty Marker	\$3.95



• COPIC Various Ink (Refills) \$5.95

200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color all your own.

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR COP210 Var Ink Colorless Blender	\$4.95
AR COP220 Var Colorless Blender 200c	\$9.75
AR COP230 Var Ink Empty Bottle	\$2.65

• REFILL BOOSTER PACK

AR COP BOOSTER 1-cap winebottle \$1.95



• Replacable Marker Nibs

Another great feature about COPIC makers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR COP300 Standard Broad	\$4.95
AR COP310 Soft Broad	\$4.95
AR COP320 Round	\$4.95
AR COP330 Calligraphy 5mm	\$4.95
AR COP340 Brush	\$4.95
AR COP350 Standard Fine	\$4.95
AR COP360 Super Fine	\$4.95
AR COP370 Super Broad	\$4.95
AR COP380 Calligraphy 3mm	\$4.95
AR COP385 Sketch Nib Super	\$4.95
AR COP400 Sketch Nib Med	\$4.95



• 400 Copic Tweezer \$4.95

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR COP400 Tweezer \$4.20

• SINGLE SKETCH MARKERS \$4.95

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush-like nib available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/caligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• Single COPIC SKETCH Markers \$4.95

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

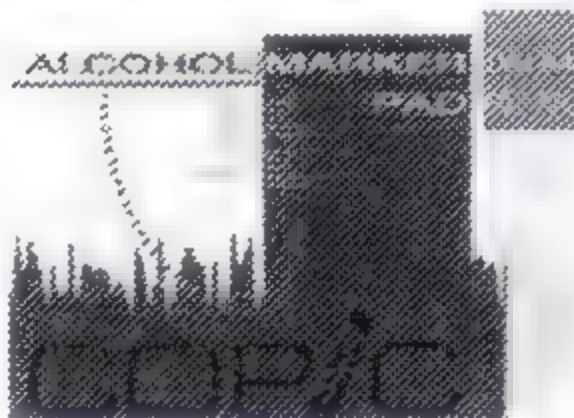
AR COP450 Colorless Blender	\$4.20
AR COP451 100 Black	\$4.20
AR COP451 110 Special Black	\$4.20
AR COP452 Sketch 12 Basic Set	\$59.40
AR COP454 Sketch 36 Basic Set	\$178.20
AR COP456 Sketch 72 Set A	\$356.40
AR COP458 Sketch 72 Set B	\$356.40
AR COP460 Sketch 72 Set C	\$356.40
AR COP462 Sketch 72 Set D	\$356.40
AR COP95 Empty sketch marker	\$3.95



• 500 Copic Opaque White \$9.75

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR COP500 Opaque White \$9.75



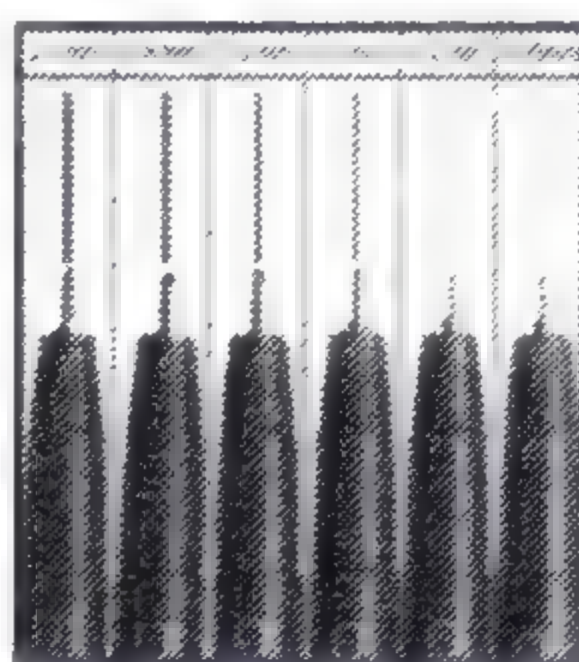
• COPIC PAPERS

AR COP510 Copic Alcohol Marker Pad A4	\$9.95
AR COP520 Copic Alcohol Marker Pad B4	\$19.95
AR COP530 Manga Manuscript Paper A4	\$6.95
AR COP540 Manga Manuscript Paper B4	\$9.95

• MARKER STORAGE

AR COP550 72 pc Wire Stand	\$59.95
AR COP560 36 pc Block Stand	\$29.95

• COPIC's MULTILINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths



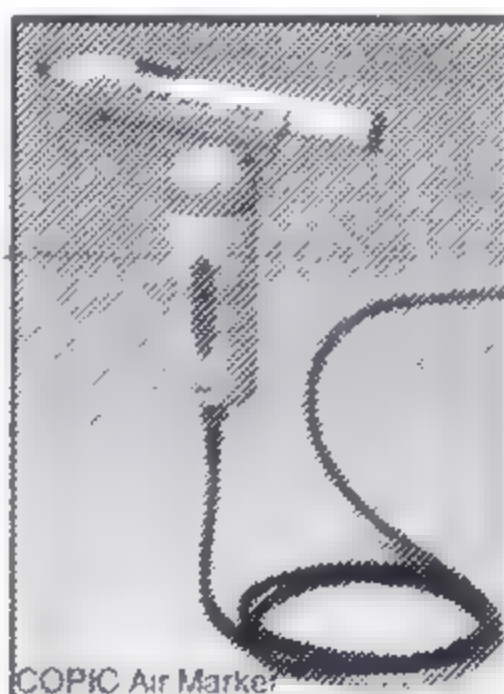
(from .05 to 1.0 mm) while the brushes come in three different sizes - small medium and large.

• MULTILINERS SINGLES

AR COP600 Multiliner .05	\$2.50
AR COP610 Multiliner 0.1	\$2.50
AR COP620 Multiliner 0.3	\$2.50
AR COP630 Multiliner 0.5	\$2.50
AR COP640 Multiliner 0.8	\$2.50
AR COP650 Multiliner 1.0	\$2.50
AR COP660 Multiliner Brush M	\$2.95
AR COP670 Multiliner Brush S	\$2.95
AR COP671 Sepia ML .05	\$2.50
AR COP672 Sepia ML 1	\$2.50
AR COP673 Sepia ML 3	\$2.50
AR COP674 Grey ML .05	\$2.50
AR COP675 Grey ML 1	\$2.50
AR COP676 Grey ML 3	\$2.50

• SETS

AR COP680 Multiliner Set A	\$15.00
AR COP690 Multiliner Set B	\$20.00



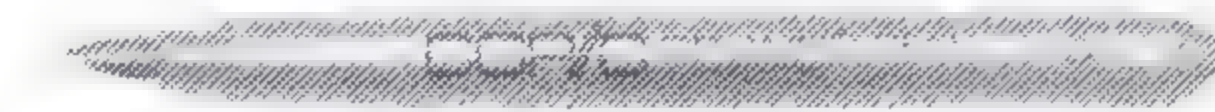
AIR MARKERS

• 705 ABS-1 Kit

ABS-1 Kit. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space.

It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir. It does not contain air.) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can.) 4 The air can 805 The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$65.95



• COPIC DRAWING PEN F01

Permanent waterproof Stainless steel tip line width .01mm (depends on drawing pressure) Idea for lining and lettering. Works great with rulers. Disposable.

AR-COP19948 \$4.95

• 710 Starting Set ABS-2

Set ABS-2. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR COP710 Starting Set ABS-2 \$26.50

AR COP720 Starting Set ABS-3 \$28.50

AR COP730 Airgrip \$19.95

AR COP740 Air Adapter \$12.95

AR COP750 Airhose 1/4 to 1/8 \$21.50

AR COP755 Airhose 1/8 to 1/4 \$24.95

AR COP760 Air Can D 60 \$8.95

(7 to 8 minutes of use)

AR COP763 Air Can 80 \$10.95

(15 to 20 minutes of use)

AR COP765 Air Can 180 \$12.95

(40 to 45 minutes of use)

AR COP770 Air Compressor \$186.50

NX Kits

AR COP910 NX Kit 3 \$20.00

Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.



DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr. screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol-based, double-tipped markers. Give them a try today!



Deleter Inking Accessories

• Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen)

AR-DEL3411003

\$4.46

• G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line

AR-DEL3411004

\$3.35



• Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details

AR-DEL-3411002

\$2.85

• Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411007

\$7.85



• Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411006

\$4.50



DELETER INKS

• Deleter Black 1

Works well drawing lines and painting

AR-DEL3410001

\$5.60

• Deleter Black 2

Permanent Ink, can not be removed with an eraser

AR-DEL3410003

\$5.60

• Deleter Black 3

Completely waterproof with mat finish

AR-DEL 3410004

\$5.60

• Deleter White 1

Great for touch ups and white details

AR-DEL 3410002

\$5.60

• Deleter White 2

Great for touch ups and white details

AR-DEL 3410006

\$5.60

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

• AR-DEL3115005 Neopiko Line 05

• AR-DEL3115010 Neopiko Line 1

• AR-DEL3115020 Neopiko Line 2

• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each

\$2.85



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring, illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

• Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

AR-DEL311-0201

\$95.99

• Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

AR-DEL-311-0203

\$95.99

• Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

AR-DEL311-0204

\$95.99

• Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

AR-DEL311-0202

\$180.00

• Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

AR-DEL311-0205

\$180.00



• Neopiko Marker (Skin Set)

Color Code T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

AR-DEL311-0101

\$32.99

• Neopiko Marker (Brown & Gray Set)

Color Code T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

AR-DEL311-0102

\$32.99

• Neopiko Marker (Pale Color Set)

Color Code T3

12 colors - Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

AR-DEL311-0103

\$32.99

• Neopiko Marker (Light Color Set)

Color Code T4

12 colors - Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink

AR-DEL311-0104

\$32.99

• Neopiko Marker (Middle Color Set)

Color Code T5

12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

AR-DEL311-0105

\$32.99

• Neopiko Marker (Dark Color Set)

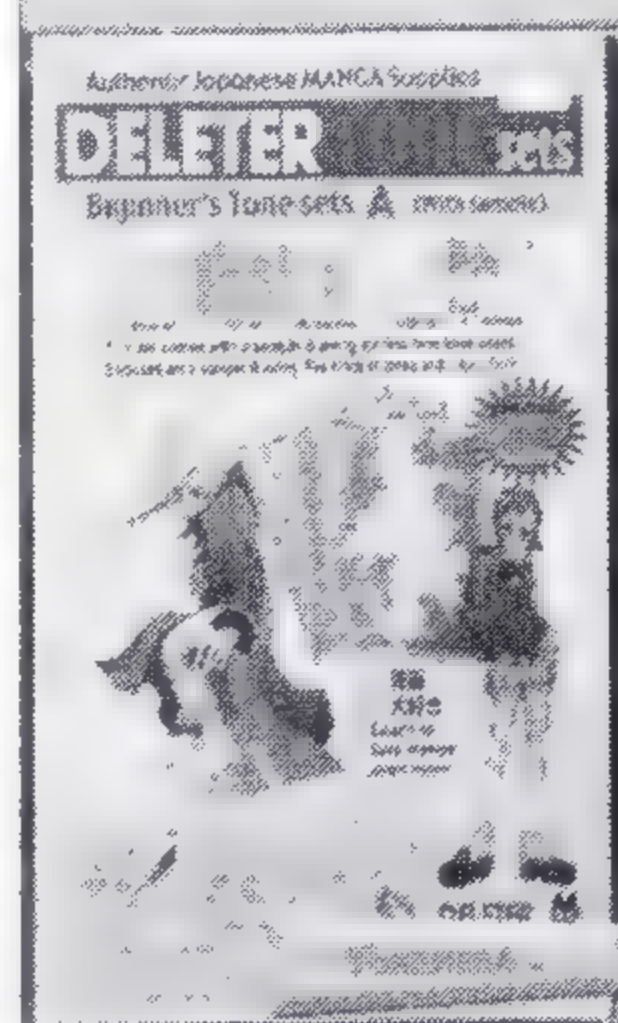
Color Code T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

AR-DEL311-0106

\$32.99

NEW



TONE SET A

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D1015

\$9.99

TONE SET B

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D1016

\$9.99

TONE SET C

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D1017

\$9.99

Each set has different tones and artwork

• Neopiko Marker (Skin Variation Set)

Color Code T7

12 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan

AR-DEL311-0107

\$32.99

• Neopiko Marker (Super Pale Set)

Color Code T8

12 colors - Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

AR-DEL311-0108

\$32.99

• Neopiko Marker (Smokey Color Set)

Color Code T9

12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

AR-DEL311-0109

\$32.99

• Neopiko Marker (Light Variation Set)

Color Code T10

12 colors - Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

AR-DEL311-0110

\$32.99

• Neopiko Marker (Middle Variation) Color

Code T11

12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green

AR-DEL311-0111

\$32.99

• Neopiko Marker (Gray Variation Set)

Color Code T12

12 colors - Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

AR-DEL311-0112

\$32.99

• Neopika SOLVENT Marker

AR-DELK400

\$3.35

• Neopika BLACK Marker

AR-DELK600

\$3.35

NEW



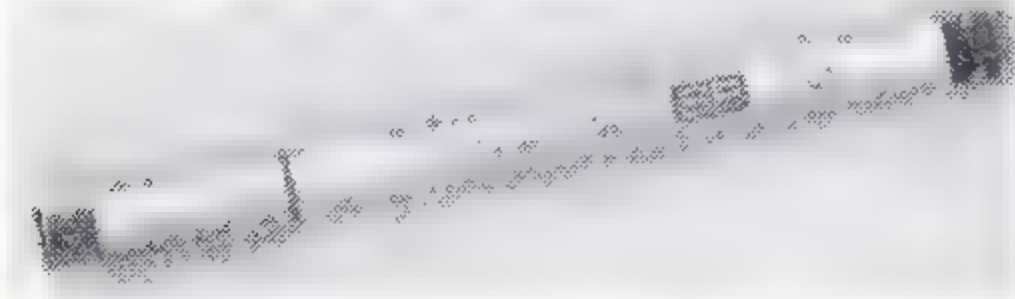
TRIAL PEN SET

Contents 1 each Pen holder, Maru-pen tip, G-pen tip, Saji pen tip, 3 Postcard-sized manuscript paper

AR-D10187

\$9.99

Copic Multiliners SP



New waterproof, pigment based, **REFILLABLE**, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes – perfect for all your drawing needs.

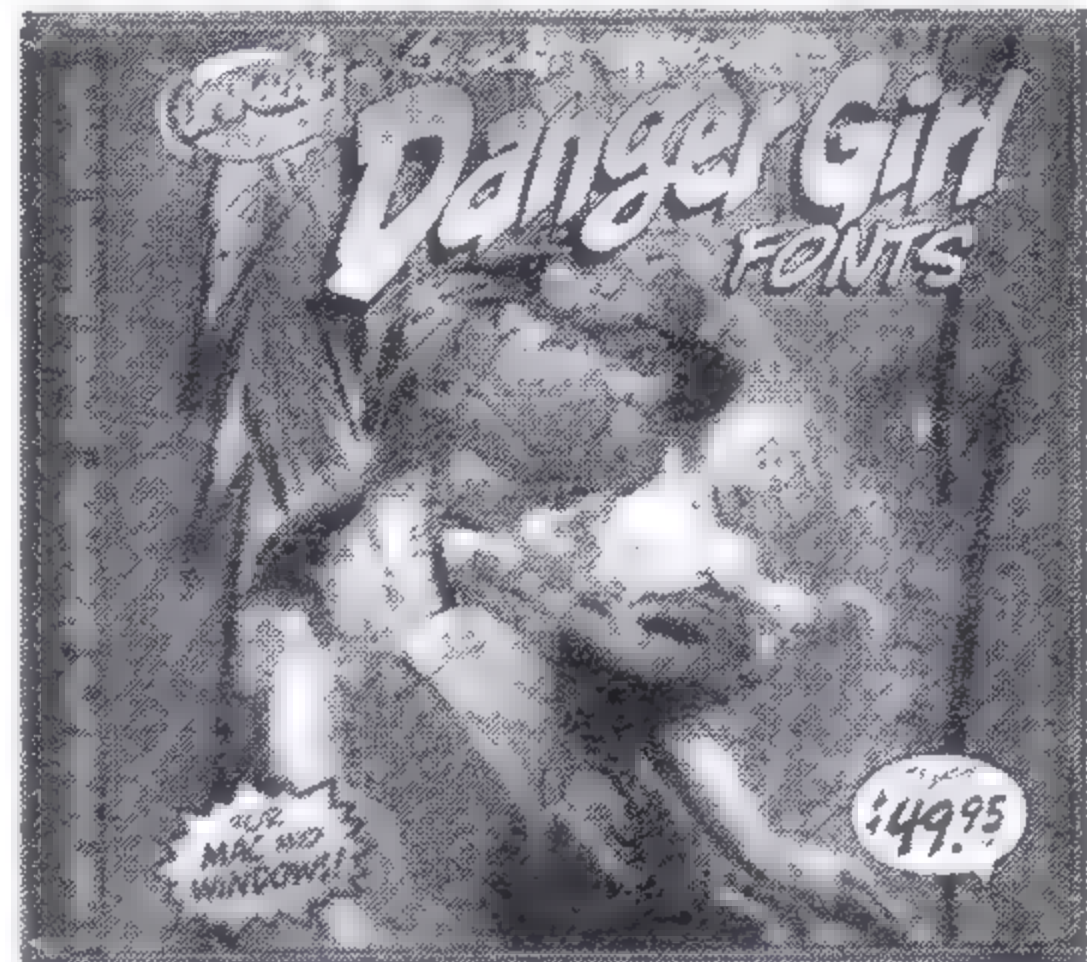
AR-COP41109	COPIC MULTILINER SP 03	\$5.95
AR-COP41116	COPIC MULTILINER SP 05	\$5.95
AR-COP41123	COPIC MULTILINER SP 1	\$5.95
AR-COP41130	COPIC MULTILINER SP 2	\$5.95
AR-COP41147	COPIC MULTILINER SP 25	\$5.95
AR-COP41154	COPIC MULTILINER SP 3	\$5.95
AR-COP41161	COPIC MULTILINER SP 35	\$5.95
AR-COP41178	COPIC MULTILINER SP 5	\$5.95
AR-COP41185	COPIC MULTILINER SP 7	\$5.95
AR-COP41192	COPIC MULTILINER SP BRUSH PEN	\$5.95
AR-COP41307	COPIC MULTILINER SP NIBS 03	\$3.95
AR-COP41314	COPIC MULTILINER SP NIBS 05	\$3.95
AR-COP41321	COPIC MULTILINER SP NIBS 1	\$3.95
AR-COP41338	COPIC MULTILINER SP NIBS 2	\$3.95
AR-COP41345	COPIC MULTILINER SP NIBS 25	\$3.95
AR-COP41352	COPIC MULTILINER SP NIBS 3	\$2.50
AR-COP41359	COPIC MULTILINER SP NIBS 35	\$2.50
AR-COP41376	COPIC MULTILINER SP NIBS 5	\$2.50
AR-COP41383	COPIC MULTILINER SP NIBS 7	\$2.50
AR-COP41390	COPIC MULTILINER SP BRUSH NIBS	\$2.50
AR-COP41406	COPIC MULTILINER SP REFILL CARTRIDGE	\$2.50
(for 0.03 0.05 0.1 mm)		
AR-COP41413	COPIC MULTILINER SP REFILL CARTRIDGE	\$2.50
(for 0.2 0.25 0.3 0.35 0.5 0.7 mm and brush)		



TIM SALES FONTS by ComicCraft

Four fonts created for one of the greatest creators working in comics buy the World's leading comic book letterers, for Comic Book lettering. This CD contains files for MAC and Windows. Postscript, Truetype, Open Type Works with Illustrator, Photoshop, Quark and most graphic programs.

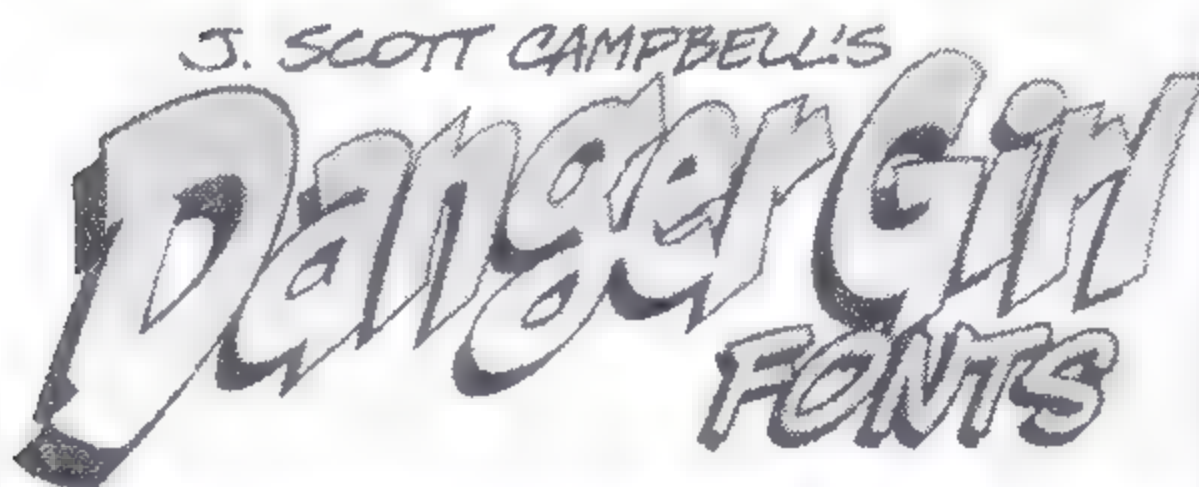
ITEM# DEC042282
SRP \$49.95



DANGER GIRL FONTS by ComicCraft

Four fonts created for one of the greatest creators working in comics buy the Worlds s leading comic book letterers, for Comic Book lettering This CD contains files for MAC and Windows Postscript, Truetype, Open Type Works with Illustrator, Photoshop Quark and most graphic prgrams

ITEM# AUG042328U
SRP \$49.95



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HOW TO DRAW MANGA
Giant Robots Special Edition
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ITEM# AB1015m2 \$19.75



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Characters in Casual Wear
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Getting Started
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HOW TO DRAW MANGA
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HOW TO DRAW MANGA
Copic Marker Special
ITEM# AB1015m5 \$26.95



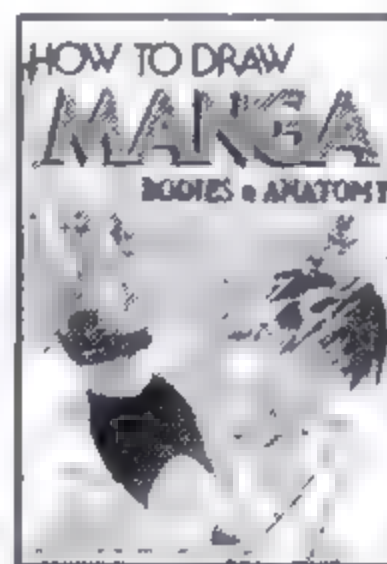
HOW TO DRAW MANGA
Illustrating Battles
ITEM# AB1015m11 \$19.95



HOW TO DRAW MANGA
Bishoujo Around the World
ITEM# AB1015m4 \$20.95



HOW TO DRAW MANGA
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HOW TO DRAW MANGA
Body & Anatomy
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Young Men
ITEM# AB1015m9 \$21.95



HOW TO DRAW MANGA
Making Anime
ITEM# AB1015m10 \$26.95



HOW TO DRAW MANGA
Couples
ITEM# AB1015m13 \$21.95



HOW TO DRAW MANGA
Things in Perspective
ITEM# AB1015m12 \$21.95



HOW TO DRAW MANGA
More Pretty Gals
ITEM# AB1015m11 \$21.95



HOW TO DRAW MANGA
Pen Tone Techniques
ITEM# AB1015m14 \$21.95



HOW TO DRAW MANGA
Costume Encyclopedia
ITEM# AB1015m15 \$29.95



HOW TO DRAW MANGA
Digital Comic Guide vol. 1
ITEM# AB1015m16 \$21.95



TECHNIQUES / DRAWING
Female Manga Characters
ITEM# AB1015m2 \$21.95



HOW TO DRAW MANGA
Vol 5
ITEM# AB10155 \$20.95



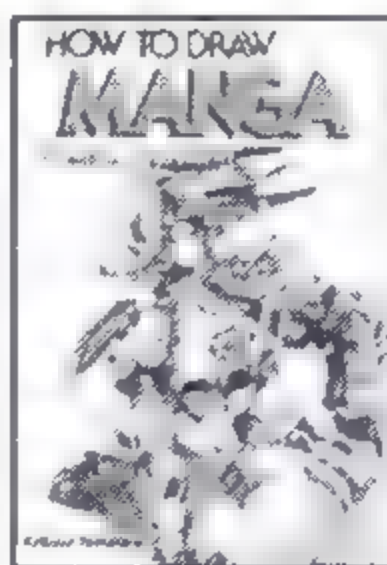
HOW TO DRAW MANGA
Vol 6: Martial Arts & Combat
ITEM# AB1015m6 \$20.95



HOW TO DRAW MANGA
Pen & Tone Techniques
ITEM# AB1015m14 \$21.95



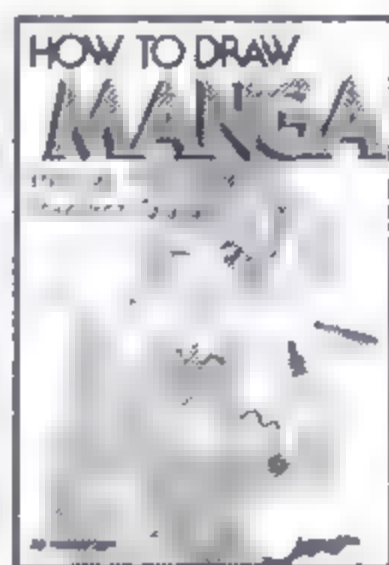
HOW TO DRAW MANGA
67 Amazing Effects
ITEM# AB1015m7 \$21.95



HOW TO DRAW MANGA
Mech Drawing
ITEM# AB1015m17 \$21.95



HOW TO DRAW MANGA
Meids and Miko
ITEM# AB1015m13 \$21.95



HOW TO DRAW MANGA
Manga Fanzine Guide #1
ITEM# AB1015m24 \$21.95



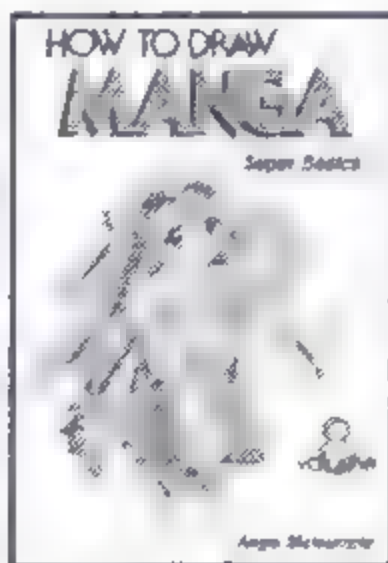
HOW TO DRAW MANGA
Costume Encyclopedia Vol 2
ITEM# AB1015m22 \$26.95



HOW TO DRAW MANGA
Costume Encyclopedia Vol 3
ITEM# AB1015m15 \$26.95



HOW TO DRAW MANGA
Super Tone Techniques
ITEM# AB1015m18 \$21.95



HOW TO DRAW MANGA
88 Super Basics
ITEM# AB1015m8 \$21.95



HOW TO DRAW MANGA
Dressing Characters in Suits
ITEM# AB1015m17 \$21.95



HOW TO DRAW MANGA
Creating Stories
ITEM# AB1015m21 \$21.95



HOW TO DRAW MANGA
Colorful Costumes
ITEM# AB1015m26 \$21.95



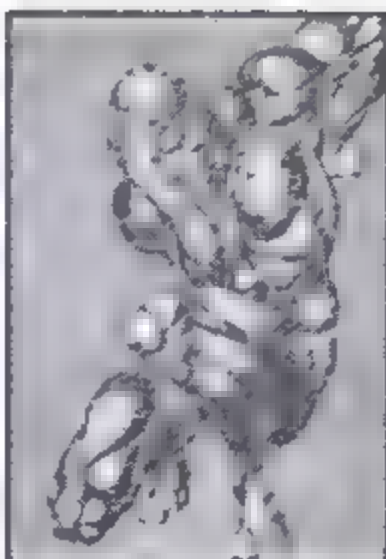
DYNAMIC FIGURE DRAWING
ITEM# AB1001 \$26.00



DRAWING THE HUMAN HEAD
ITEM# AB1002 \$22.75



DYNAMIC WRINKLES/DRAPERY
ITEM# AB1003 \$29.00



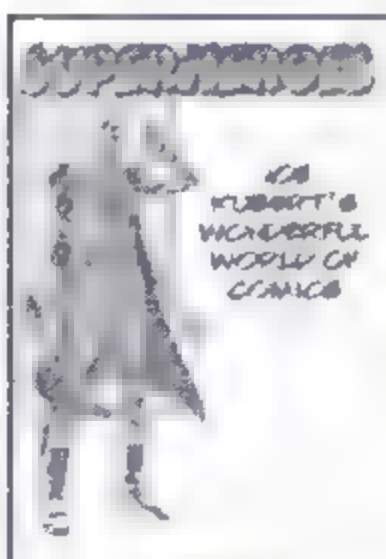
DYNAMIC ANATOMY
ITEM# AB1004 \$25.25



DRAWING DYNAMIC HANDS
ITEM# AB1005 \$22.75



DYNAMIC LIGHT AND SHADE
ITEM# AB1006 \$22.75



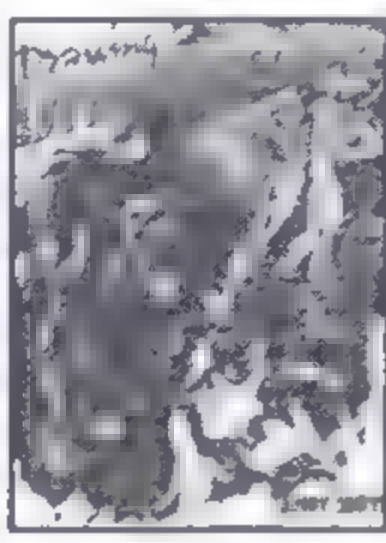
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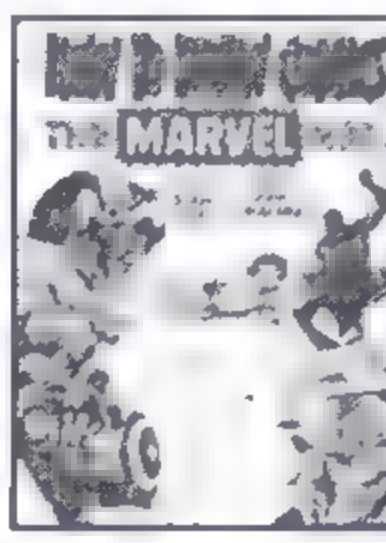
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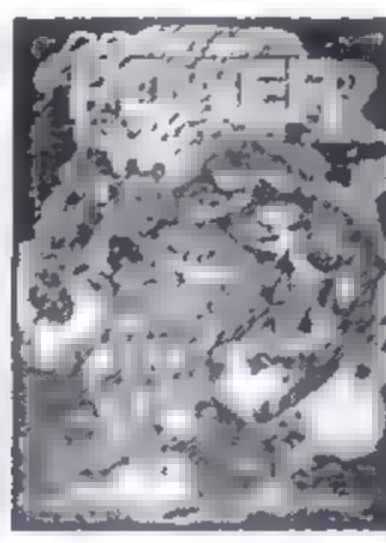
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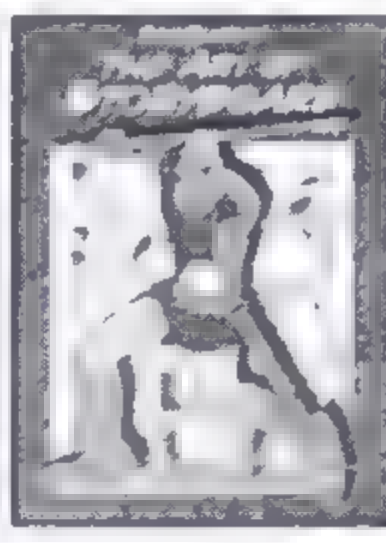
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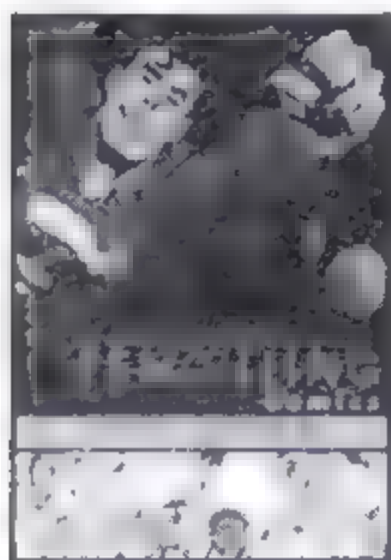
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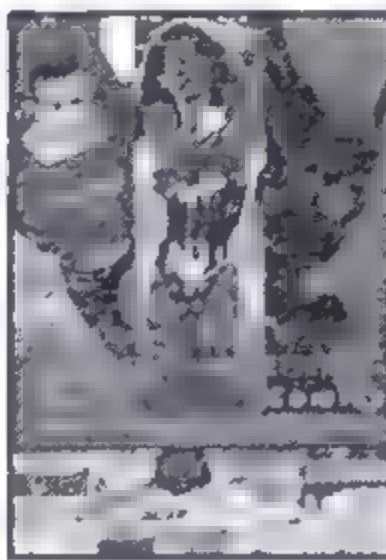
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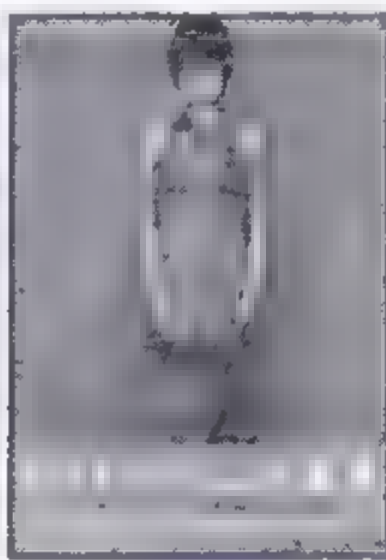
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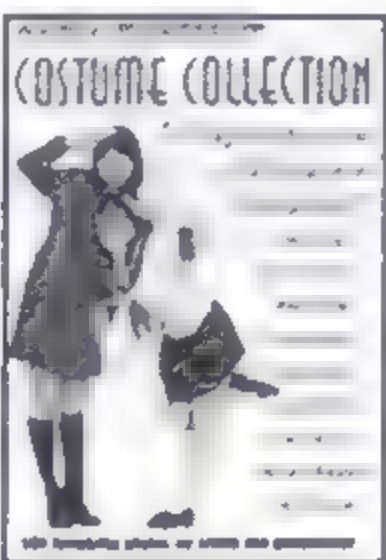
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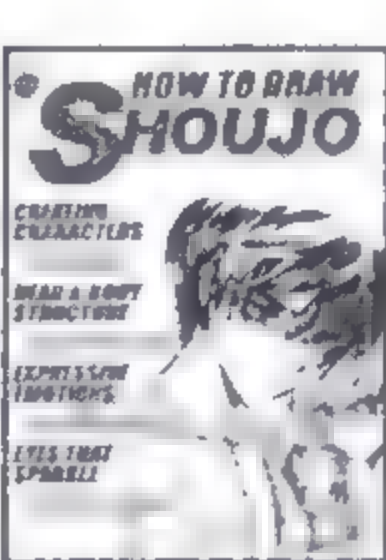
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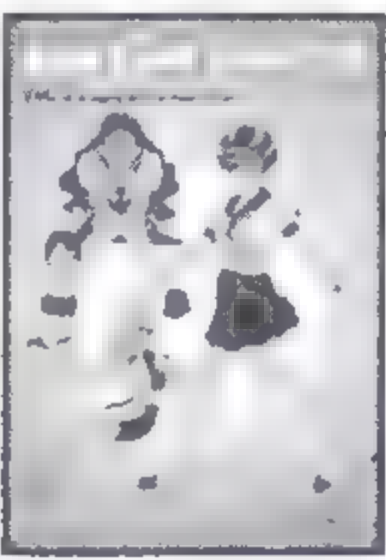
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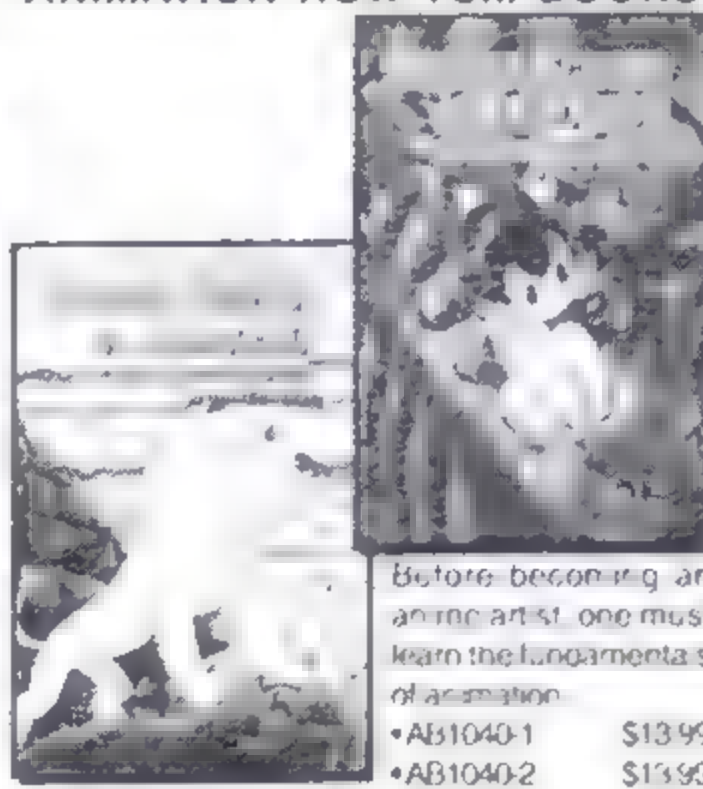


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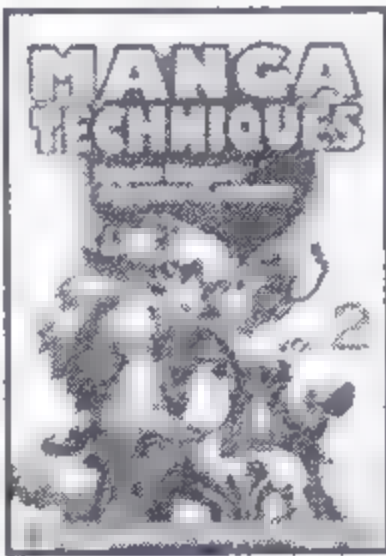


Before becoming an
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of animation.

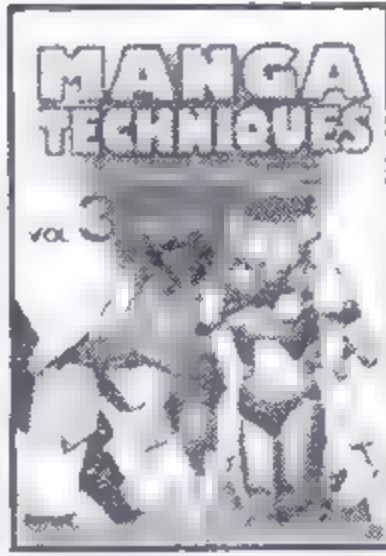
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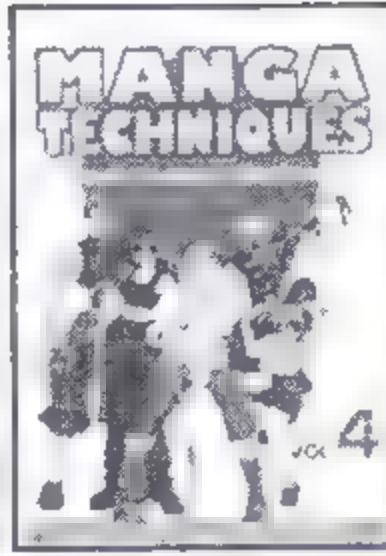
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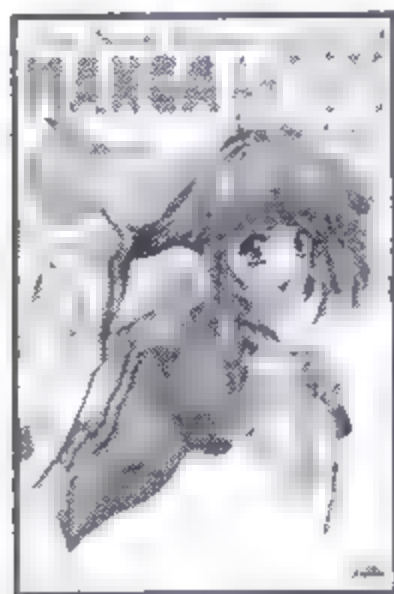
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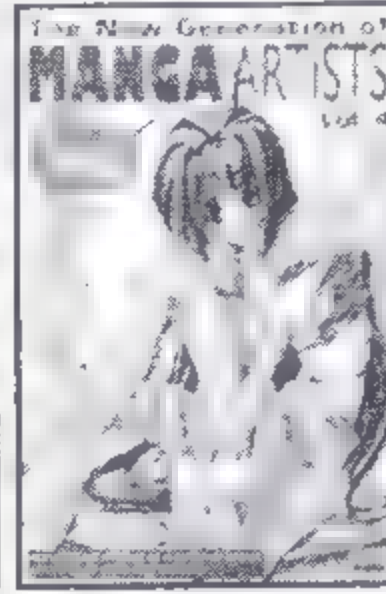
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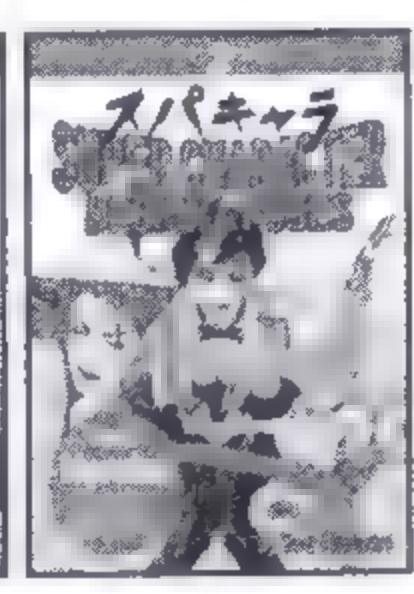
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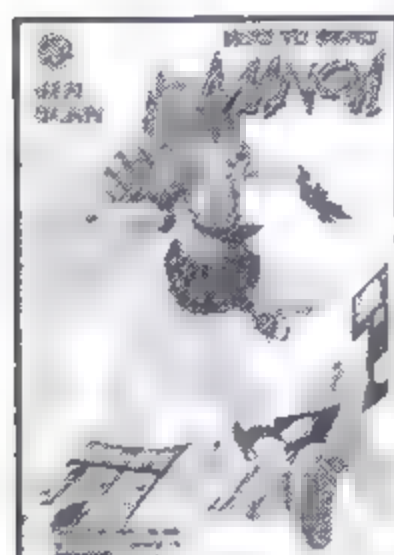
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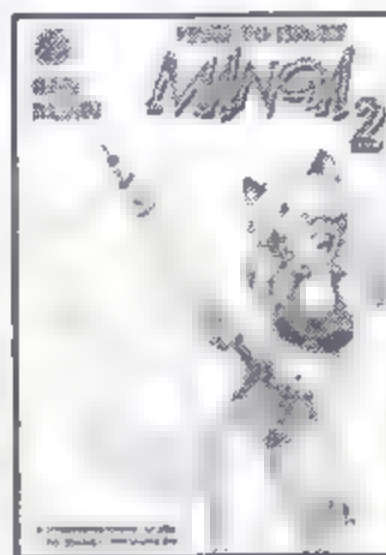
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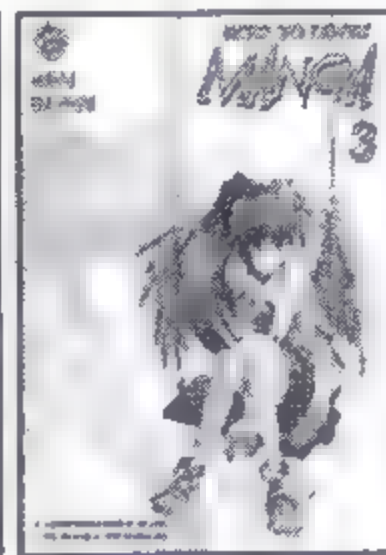
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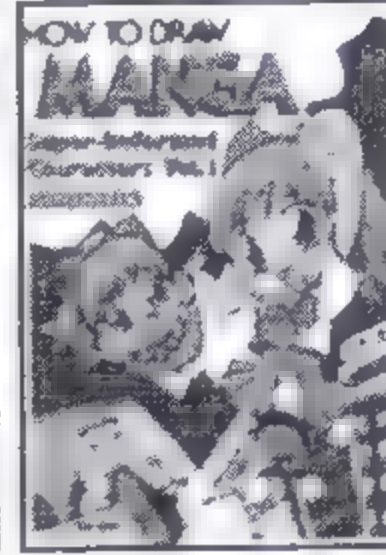
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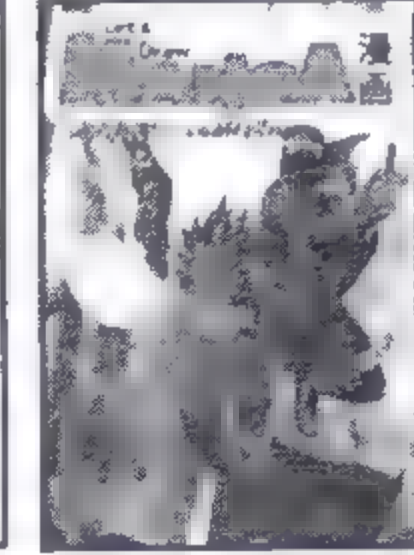
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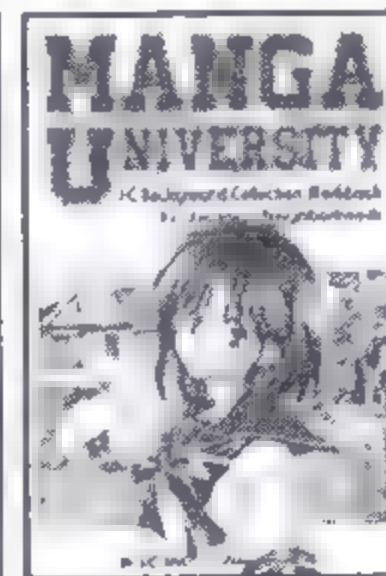
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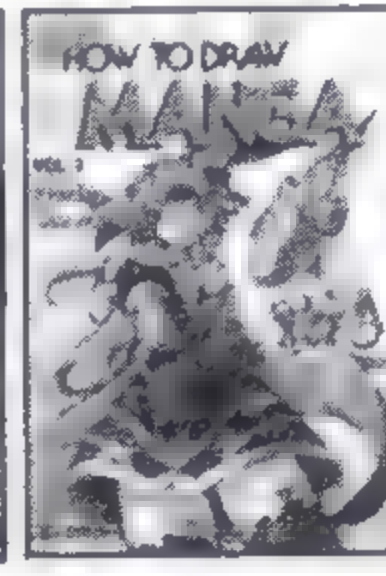
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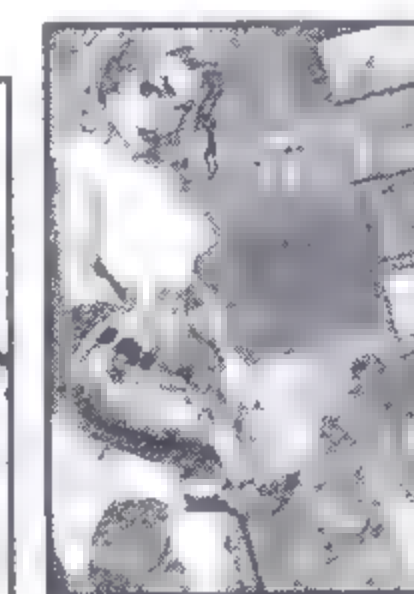
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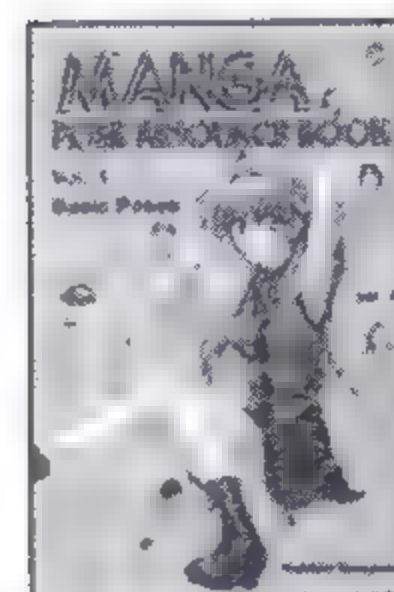
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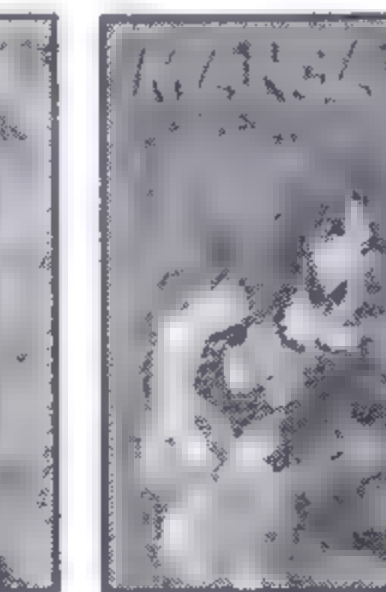
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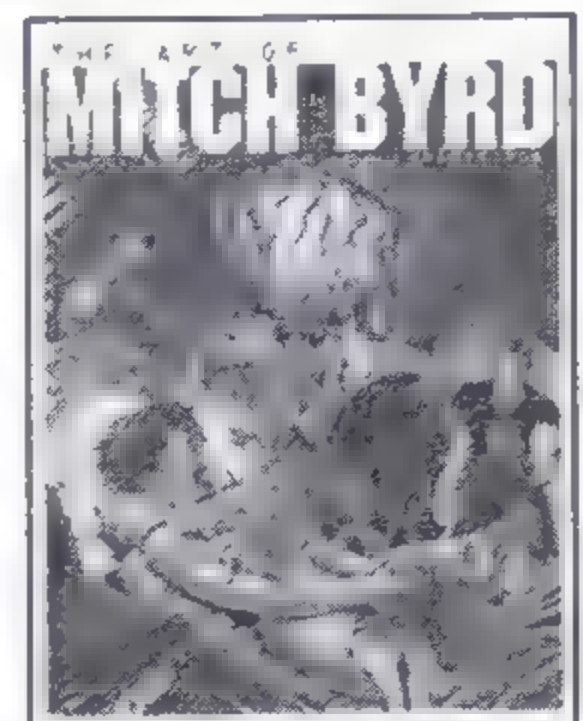
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Mitch Byrd's
Drawing Table

Express the Beast Within

As an artist in comics you will often be asked to draw animals, or the "animal like." Animals flying through the air, eating grass, swimming upstream... whatever. Animals in the distance doing animal things. But when seen closer they become beasts, in that we begin to see what's behind those eyes. The anger, the fear, the curiosity, the rage, the fun, and so on.

When we notice our own thoughts in the behavior of animals, we tend to see those particular animals as individuals and not so much as a species. That particular individual can never really be human, and we set it apart from the others of its kind. We set it apart and make it a beast.

Public television has animals, the Hillbillies of Beverly Hills have critters, and we in comics have "beasts." Animals that will be set apart from the others, with it's intentions an open book. If the eyes are the windows to the soul, then use the animal's eyes to open the window. Use what you've learned about drawing human expressions, add them to the animal's nature and give the reader an empathy for the beast.



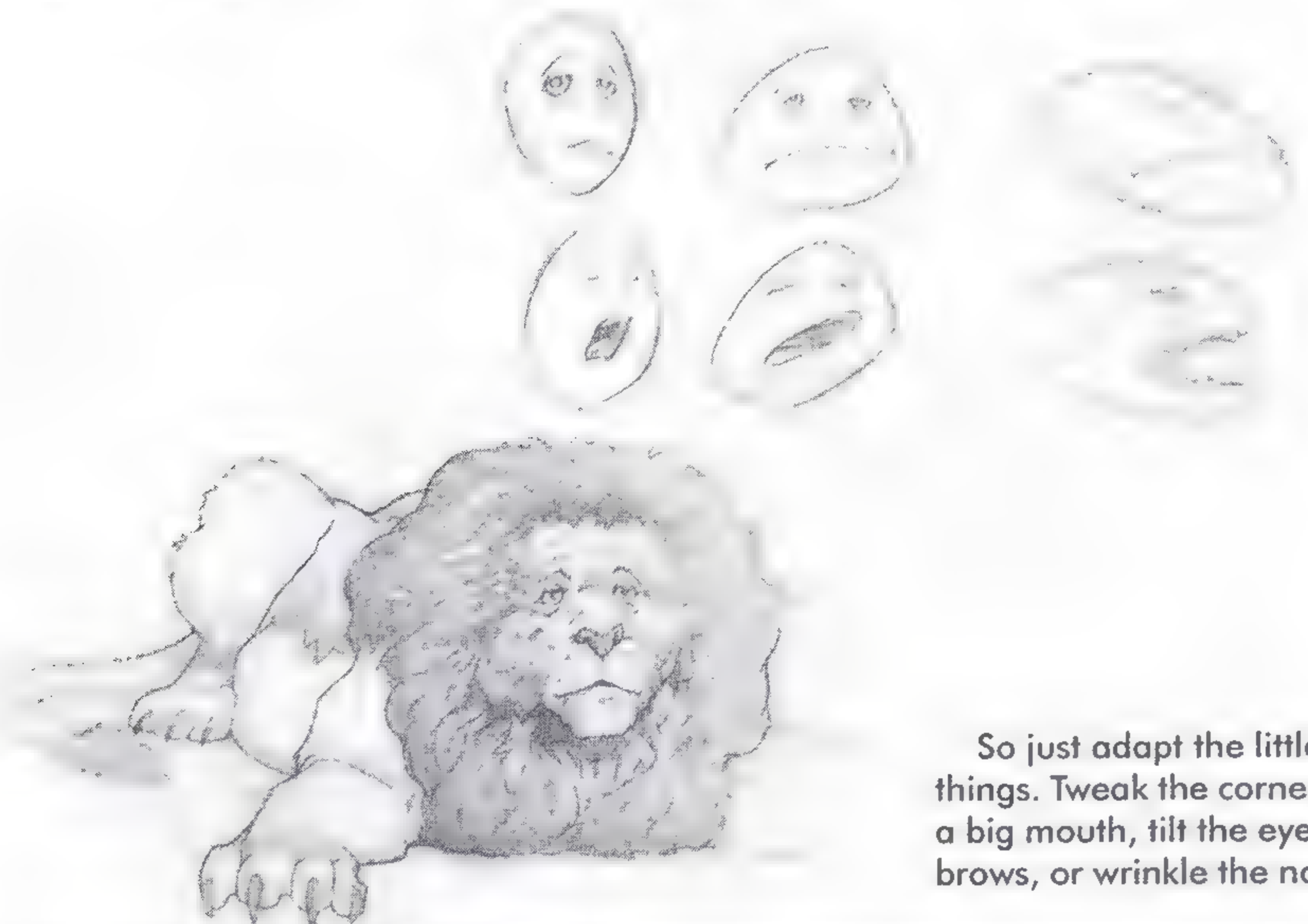
Of course, just because people might empathize with the beast doesn't mean the beast will empathize with people. There's a reason Bunny Huggers hug bunnies – because the Bear Huggers didn't make it.



So the animal will be wild, but we want to use our own expression to let the wild beats communicate.



Most animals just don't have the structure to pull off human expression: there are long snouts, big mouths, eyes that look in different directions, and tails.



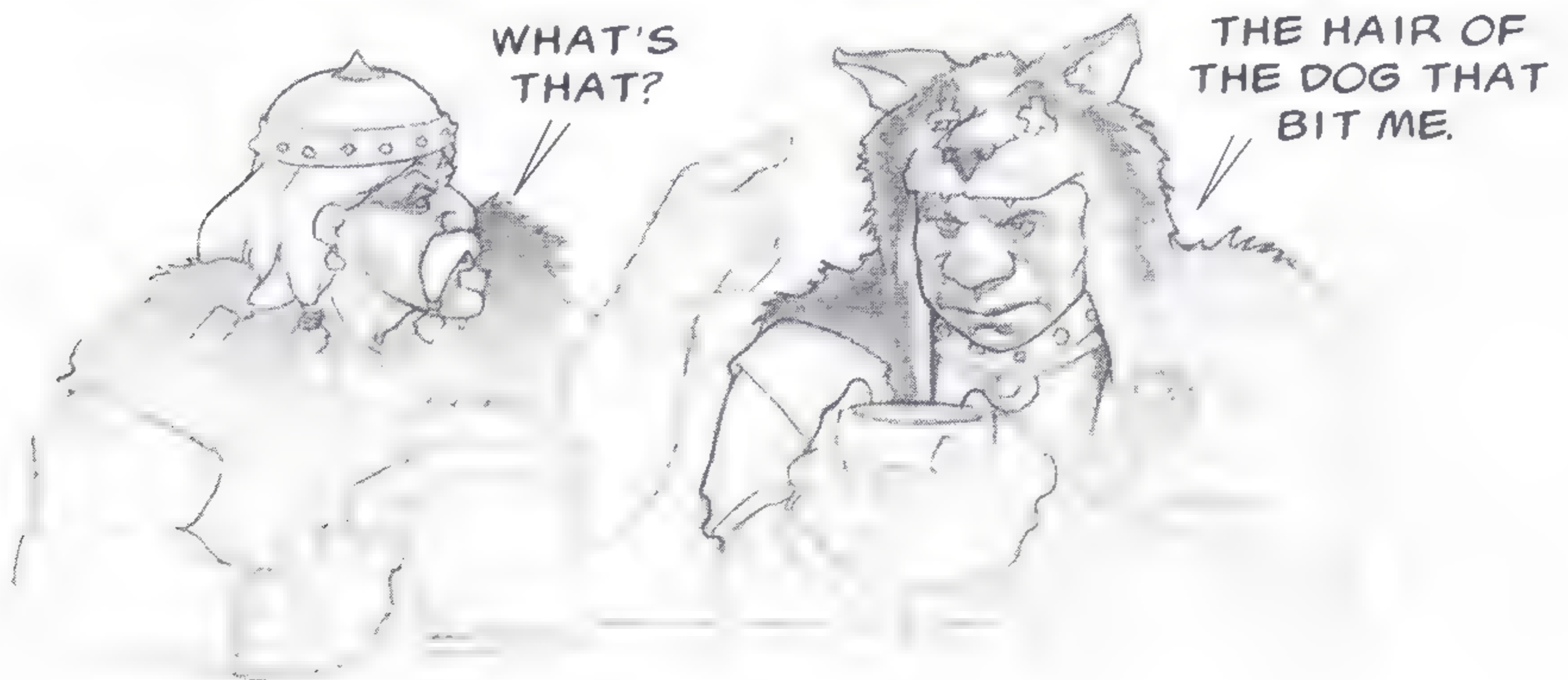
So just adapt the little things. Tweak the corners of a big mouth, tilt the eyebrows, or wrinkle the nose.

If the story calls for a big angry pig, don't draw a miffed porker. Put a snarl on the beast, put intensity in its eye, and you've then put purpose to its actions in the story. Just like this fellow here – big, angry Pork Chop.





Now, anyone who studies dinosaurs knows the above Theropods aren't as accurate as they should be, but for the sake of story the thrill of the hunt gleams a little in their eye and brings out a little grin. Relax, the drawing is for comics, not the Field Museum. It's all right to adapt for the sake of your story.



But don't overdo it. If you express the beast too much you'll end up killing the animal inside.



Steve Miller's

How to Pursue

A Career in Toy Design

So, you have decided that you want to pursue a career in comic art. Hopefully by now have figured out that it is going to take a heck of a lot of hard work and practice to achieve your full potential. With that in mind you have been sharpening both your wits and your pencils and drawing on Blue Line Comic Book Boards until your drawing hand, even when relaxed, forms a pencil gripping claw. You have an artist's callus so thick on your middle finger you can put out cigarettes on it and feel no pain (the owners and proprietors of *Sketch* magazine in no way condone the use of tobacco products.) If you have been a loyal reader of *Sketch*, you have already learned some fundamental directions on how to get work from comic book companies. You read their portfolio requirements and draw your submission pages. Then you send your artwork, worthy of hanging in the Louvre mind you, off to the Submissions Editor, and then you wait. And you wait. And you wait. Then just to break the monotony, you decide to wait some more. Frustrated yet? Suddenly people like your landlord and the power company, and that pesky bursar at the art college are bugging you for the money that you supposedly owe them. The nerve; don't they understand that you

are a serious artist looking to expand man's overall enjoyment of life through your art? You can't be bothered with trifles like bills. Then one day you look outside and your car is gone, you go to the phone to call the police, but your telephone service has been disconnected. You eventually get a letter in the mail from the bank telling you that they have your car held hostage, and they expect you to pay the ransom in

monthly installments, or as they prefer to call them "loan payments." It is now time for Plan B (incidentally there is a great new toy company called Plan B toys; buy all their products in bulk and visit their site on the web at www.planbtoys.com). So how can an aspiring comic book artist make a little extra scratch until the Wildstorm guys wake up and offer you your own Cliffhanger title? Well I am glad you asked. There is a wide range of opportunities out there for you to pursue. One thrilling avenue to consider is working in (insert drum roll) TOY DESIGN!!! I'll give you a moment to catch your breath. No really, I'll wait (I'm really good at waiting; lots of practice from years of freelancing). Caught your breath? Then by all means let's continue...

How to pursue a career in toy design: Toys and comics go together like a hand in glove, like Abbott and Costello, like Bruce Campbell and zombies. They were made for each other. I'm betting that you, like most comic aficionados, have also purchased your fair share of plasticized poseable simulacrum, or in layman terms: action figures. Unless you still believe in Santa Claus you know these exquisitely detailed



scale replicas of your favorite heroes, villains and movie characters are crafted by a skilled team of craftsmen. Let's take a peak behind the curtain and see how this all gets started.

Toy design encompasses everything from McDonald's Happy Meal Toys to the latest wave of Revenge of the Sith action figures from Hasbro. Someone has to design all that stuff; everything from talk-

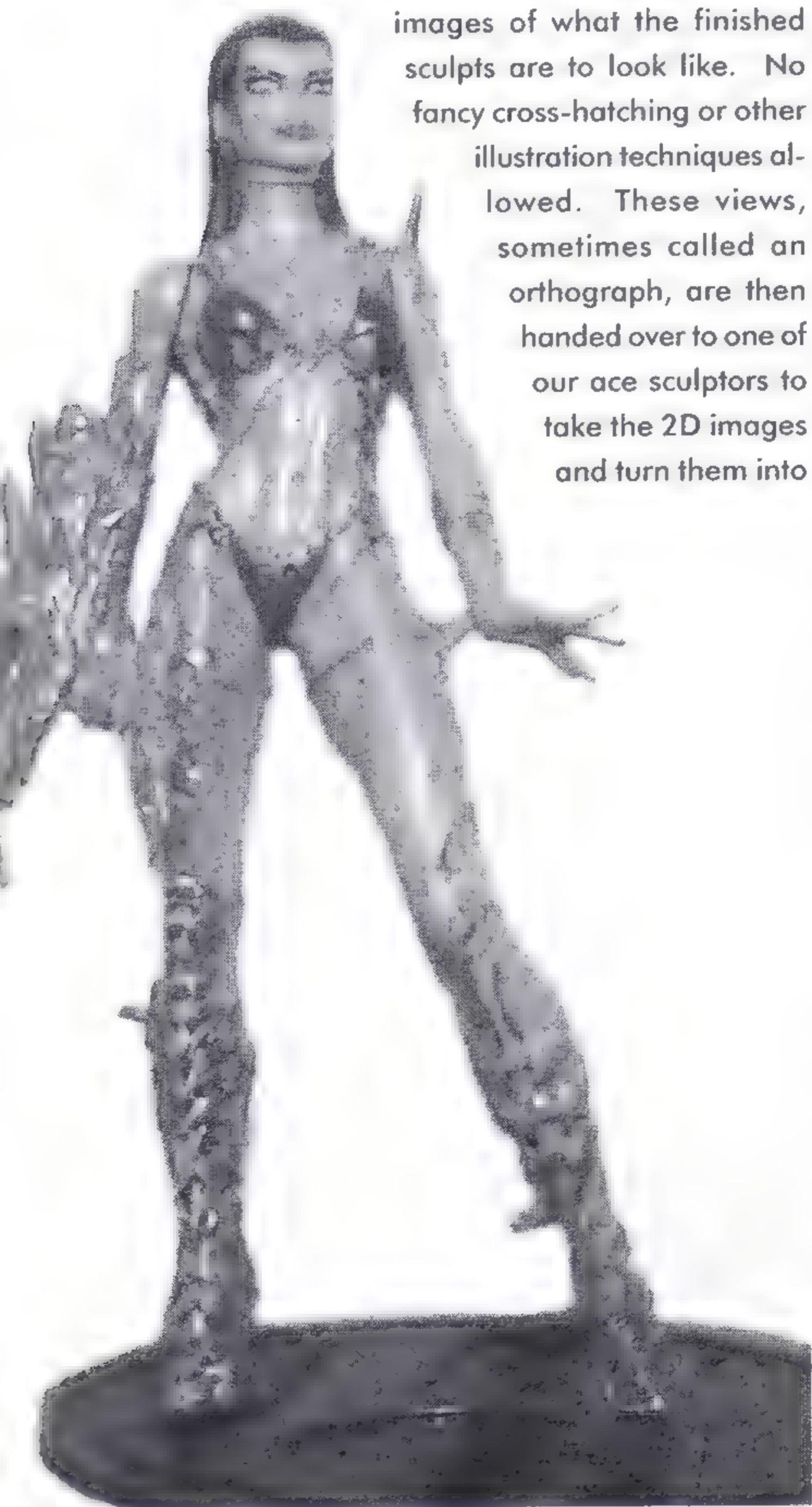
ing McNuggets to Sith lightsabers has to go through the same creative process.

Toy Lines are either original ideas created in house, like Mattel's He-Man, or the toy company pays a licensing fee to create products based on an established property, like Mattel did with Harry Potter. Once the subject of the new toy line is determined research material is gathered. Sometimes all this involves is getting a stack of comic books and starting to read. At Resaurus we did a lot of figures based on video games, so we had to make the supreme sacrifice of coming in every morning and enduring hours of Quake frag death matches and grueling tournament style Street Fighter competitions. We also considered several movie properties. Hollywood is a wild and wacky place, so each movie deal we approached was handled differently than the last. Sometimes we would receive just a movie script to read, other times we were invited to the movie set to discuss contract issues while watching the film being made. The most fun was when a package from somewhere like Stan Winston studios would

show up at our door and we would have an actual movie prop to work from.

The next step is to sift through all the research material and pull out the four, six, or eight, characters, (whatever the budget allows), to be immortalized in plastic. One of the designers then will draw up three views (front, rear, and side) of each proposed figure. These are not comic book illustrations. They

have to be exact topographical images of what the finished sculpts are to look like. No fancy cross-hatching or other illustration techniques allowed. These views, sometimes called an orthograph, are then handed over to one of our ace sculptors to take the 2D images and turn them into



3D reality. Once the sculpture is finished, it is turned into a silicone mold. From the mold an exact replica of the original sculpt is produced in hard resin, a form of liquid plastic that sets up to rock hard solidity (and never, ever washes out of your clothes no matter how much stain remover you use, I might add) when a catalyst is added. The finished resin copy is called a tooling pattern, because that is what is sent to the factory, usually somewhere in China; (that is why all your toys say "Made in Hong Kong"), to make the production molds commonly called "tools." The tools are used to mass-produce thousands of action figures that often are individually hand painted. Hopefully, but not always, the toys are allowed to dry before being sent to the packaging area of the toy plant. There the action figures are united with their blister card homes and ready to be shipped overseas.

All toys come into the country by sea. It usually takes at least two months from the time a toy leaves China until it reaches our ports. Then they have to clear customs. It may sound comical that toys have to clear customs and be checked over just like any other import, but it is not. There is nothing funny about missing a warehouse -to- department store ship date because a semi-load of *Speed Racer Mach 5's* is stuck in customs. From the import docks the boxes of toys are either shipped directly to the chain stores or sit in a warehouse until they are needed.

Don't be mislead. Collecting and playing with toys is fun, producing toys is serious business. You may have noticed that businesses seem peculiarly interested in mainly one thing: making money. They have to be, and the toy industry is no different. When there is a bidding war for a hot property or negotiations with a manufacturer have gone awry; things can get cut-throat pretty fast. So if you are of hearty stock and willing to try something a bit different than sequential art, go online, find your favorite toy company, and get their submission guidelines. You too can take part in the fascinating and sometimes frightening world of Toy Design.

Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail messages to ketchletters@bluelinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Dear Sketch,

I just wanted to tell you how much I enjoyed your last issue (vol. 5 #2). The Wisdom of Beau Smith's column was motivating, the Gregg Land interview was inspiring, and the Mitch Byrd tutorials continue to make us all think outside the box when it comes to drawing techniques. While I hear some readers do not like the fact that the magazine has the Blue Line catalogue in it, I feel as though it is relevant to comic book creators. It is nice to see what other comic book artists are using (tools of the trade) to make their pages come alive. I also find myself perusing through the classified ads as a source of connections and networking.

It feels as though your magazine has always had the focus of the comic book tricks of the trade. Having had tables at several conventions, I found the article on making a better presentation display useful information. Such articles as light and shadows and computer-coloring tips are information I would share with others.

As a self publisher, I am one of many faceless comic book creators over 30 that are looking for their big break in the industry. Many comic creators I know have collected and look forward to each issue that you print. We of course have grown up with comics and wish to continue to make them. When I get together with my fellow comic book creators one of the first things that comes out of someone's mouth is "Did you get the newest Sketch magazine?" If someone does not know how to make a page or a panel work better I usually refer them to your magazine, often letting them borrow an issue to use as reference for their own comic books.

So what could make Sketch even better? If a section or article on independent comic book storytellers was available I know I would read it! Creators that are not yet household names but are doing incredible stuff are out there! There seems to be two types of comic book conventions. There are the huge ones (Wizard/San Diego) that have everyone there and then there are the ones with the more obscure, independent comic creators. This type of convention hosts the every man putting their work out there. These are the kinds of people I can relate to and would like to read more about.

Another problem we as creators face is the one of the process itself. We seem to have many people who wish to draw or ink and few that wish to do the pre-press work

such as lettering and coloring. If there was a way to make that process easier I would be interested.

A final suggestion would be to have more articles on comic book resources themselves such as CBLDF, Mocca, or Friends of Lulu. It feels as though there is good energy there.

I truly appreciate the hard work and dedication that goes into each issue that you produce. See you in the funny pages!

Regards,

Keith Murphey

Comic Artists Guild

Dear Keith,

Thanks for the great letter. The praise is fun to hear, but the constructive criticism is invaluable. We have been kicking around some of the very ideas you mentioned. It is very important to us to know what type of material our loyal readers are looking for.

To Bob Hickey and crew:

Bob, you asked for reader input, so here we go.

I love your magazine! It really is the ONLY source for technical comic advice. Love the artist interviews, love Beau's two-fisted talk, love the variety of comic instruction. Now, unfortunately, here's what I don't love: a catalog in the middle of the mag. I know that you guys are an arm of Blue Line Pro, but seriously, have you ever seen such a thing in another magazine? Is it not enough that I am a subscriber and have to see bluelinepro.com on literally every page?

I'm sure you guys work extremely hard to produce a professional product in a timely fashion. Being a graphic designer myself I understand the production, as well as artistic, concerns you face, and I give this advice in the hope that Sketch could be better than ever before. Put some catalog pages toward the back if you must, but 19 pages in this recent issue is just absurd. We are all pushing for the comic book industry to be more respected by the public at large, and this becomes very difficult when so much surrounding it comes off as slightly amateurish and, god forbid, geeky. Sketch is an art magazine, after all, and it should carry itself like one, unashamed of its subject matter.

From a designer's point of view here's a few changes that would help the appearance and content of your magazine go head-to-head with other publications:

1. Start your page count on the first page, not the cover. Come on, who you foolin'?

2. Your choice of typefaces and colors on the interior could use some modern aesthetic. Check out any design magazine on the shelf. That's where you'll see the most modern and tasteful layouts in the industry.
3. Give us some more photos in the articles, especially in the instructional articles. The artist uses a certain pen in his art? What's it look like? Show the art in stages with the artist's hands in the shot. Sounds simple, but this connects the reader to the process. As an artist I can attest to this. Check out Japanese publications like Newtype. They have a great how-to section that gives so much instruction in so little pages.
4. Keep regular titled contents. A how-to column, etc. in each issue gives readers something to look forward to.
5. You want to promote Blue Line Pro / Sketch? Offer some cool logo art T-shirts or even stickers. Maybe with art from your contributors, such as Mitch Byrd. What's better than a walking billboard? I'd buy one!

Of course, I wouldn't suggest all these arrogant-sounding improvements without offering my help to get you there. I might even produce some prototype layouts without cost if you asked me! I want to see you guys kick some ass!

Thanks for listening

-Wesley Boyd

Dear Wesley,

More great ideas! We're on a roll! New interior design? Keep an eye out for some changes in 05. Photos of artists at work? Great idea, but a little more difficult to pull off. We rely on the generosity of our featured artists to provide samples of their work. This takes time out of their busy schedules. (Deadlines are always closer than we think.) Arranging for photos can be very difficult. On the other hand, we love the idea and will see what we can do.

But Sketch ashamed of it's subject matter? Nothing could be further from the truth! Sketch is the one and only, original comic book how-to magazine! The mission of Sketch Magazine is to encourage comic book artists of any and all degrees of experience. Our job is to educate and inspire. The catalog is a way to help support the magazine financially while providing the professional tools and supplies artists need. By concentrating the majority of the ad space in the center we can guarantee an uninterrupted flow in the tutorial sections. As for the page numbering, printer requirements for the type of

cover we use are behind the numbering No foolin'

Bob:

In the latest SKETCH magazine, you have an editorial message at the beginning asking for input from readers on what to put into the magazine over the next year. I can't pass up the chance to send in my comments, so I'll use the current issue (Vol 5, No 2) as my starting point in some of the thoughts about the magazine that have occurred to me recently.

First off, for the most part, I like the magazine a lot. You usually have great interviews with comic book art professionals that are usually long and fairly in depth (the longer the better), and those have been very enjoyable. My only suggestion here is to make sure that you ask the creator to discuss their work habits, what tools/brands they like to use, etc., as those details are of interest to those of us who are artists as well.

Second, anything that shows off the artwork displayed in the magazine better is a good idea. Full page images, sketchbook drawings (not always relying on images that have already been published), etc. are all good directions to pursue. This is a magazine about comic book artwork and anything that shows us good examples of that is a great idea.

Keep pursuing creators that are impacting our industry. Suggestions for future issues would be Alan Davis, Joshua Middleton, Ethan Van Sciver, Tom Raney, Neal Adams, Jim Lee, Hilary Barta, Olivier Copiel, all of the Kuberts and Romitas, Doug Mahnke, etc. The Greg Land interview in the latest issue was terrific, with lots of wonderful artwork from the amazing Mr. Land. A great example of what I'm talking about here.

Keep the sketch-ridden articles on how to draw various things by Mitch Byrd. This guy is fun to read and his artwork is absolutely wonderful. He's one of the main reasons why I buy the magazine.

Hilary Barta is another wonderful creator, but if he writes an article, have him draw something to go along with it!

The article in the latest issue on computer coloring was great, and articles in the past about this subject and lettering have been good as well. These are wonderful compliments to the drawing articles, but may not need to be in each issue. The examples used in the latest issue were good as well.

Additional changes to consider are the following:

- Consider other writers to write about scripting comics and other writing articles. Just like the artists, it's nice to see the ideas of others as well as Tom and Mary Bierbaum, etc.

- Interview some writers from the past from time to time as well. Their input is still valuable to our industry.

- Move the catalog for BlueLine Pro to the back of the magazine. Placing it in the middle is obnoxious and makes reading the magazine difficult. At a first glance of your magazine, it makes it look like 50% of the magazine is a catalog, when that is actually not the case. We expect BlueLine to advertise their great stuff, but it doesn't need to be the prominent section of the magazine, especially when we're paying \$5.95 an issue.

- Consider using the center pages for a large piece of artwork, like a pin-up.

- Use images on the cover that we haven't seen before. At least with the latest issue, it was for a book that hasn't been published yet, so it's fresh looking and inviting. The full color cover is also much nicer than some of the covers that have been predominantly full of white space and white backgrounds.

- Consider having a fan art cover contest (or internal poster artwork) each year, voted on by the pros in your magazine and the readers. This helps up and comers to be seen and noticed, and gives us a chance to see some new talent.

Anyway, that's all that I can think of right now. I love this magazine and have purchased it since the first issue, but like anything that is good, you always need to keep an open mind to change to keep it at that level of quality. Good luck with the future issues!

Best -

Jay Willson

Dear Jay,

An open mind to change while keeping (nay, increasing) our level of quality? You got it. We are actively looking for ways to increase our content while maintaining our price level. As you probably know, printing costs continue to rise. Sketch Magazine has never raised it's price. We strive to give you the most for your money, but only so much can fit in an issue.

We will be experimenting with different paper stocks and printing methods in hope of increasing the amount of material and artwork we can provide. Does anyone else want to see more work from Sketch readers? Let us know.

Hi!

I read your article about inking in the "Best of SKETCH"-magazine... and I got a few questions about inking... first of all, I've been inking for a while now and decided to try out the Hunt #102 nib for my next piece... the problem is that the nib totally tears the paper up! And I'm using a Strathmore 400 series 2-ply regular Bristol art board for my work. I notice that the fibers of the paper that gets ripped up gather at the tip of the nib, clogging up all the ink at the tip, making my line's thickness dramatically increase. Another thing is that I don't understand what inkers find so useful with the #102 nib.

I'm ready to give it another try, but I'd rather use a fine brush or another nib for the thicker lines of the picture.

If you have any tips for me about techniques or if I should try another paper, please send me an e-mail.

Thanks!

Eric

Eric

Most artist like the fine lines and are willing to put up with the fibers to achieve a nice thin to thick line.

If you can master a brush it can give you the same effects without the fibers.

Hi,

Can you please help me out with the usage of the non-photo blue border? I use your premium boards for my artwork, and when I copy them onto my computer and print them, I still have the blue borders on the copies. Am I missing something here? Is there a way to copy without the borders appearing?

Thanks, and your help is greatly appreciated.

Brian

Hi,

Non-photo borders are always a problem. What you can try is to scan your artwork in color. Then using PhotoShop, do a color range and select the non-photo blue color. That should select all of the nonphoto blue, then, hit delete. This works for about 85% of the color. The rest you'll need to clean up with an eraser tool.

All papers have this problem, but with playing around with this technique that I described above it should help you get out most of the color.

Sup Sketch,

Today I have bought my 3rd ever issue of Sketch Magazine. The Vol 5 No 1 issue featuring Mike Wieringo. Thank you for producing a quality in-depth magazine for all of us, including us aspiring creators sacrificing everything to be a part of the industry that has defined our childhood. I even posted about Sketch Magazine on a popular comic book message board and artists Alex Maleev and David Mack even replied to that thread! Maleev saying how he orders his art boards from BlueLinePro.com and David Mack being proud of how he was featured on the first issue of Sketch (and he should be!).

As for this letter, it is in response to the "A note from the publisher" of this recent issue. You have asked on the direction that Sketch Magazine should go in. While I know that it will probably be a majority decision as well as other factors, it is my humble request that you keep Sketch Magazine focused on comic books. There are already magazines for behind the scenes looks on video games, big screen special effect etc and Sketch can be the magazine for a behind the scenes look at comic books.

Lastly, it would be nice to have a section each issue devoted to independent artists or "un-signed hype". Speaking as an indy guy myself it's always nice to be able to compare myself to others to get a sense of where I'm at as a comic artist, be it "man, that guy's book is better than mine! I gotta work harder!", or "man, I remember when I was at that guy's level a few years ago. Better work harder to make sure he doesn't catch up to me!".

I guess that would be it for now. Thank you again for another quality comic magazine to look forward to.

God bless,
innocentboy
Sup, boy

We seem to have another vote for more coverage of the "little guy" The big name artists help drive sales for the magazine, but maybe we can find a way to feature more of the independent spirit of comics.

Dear Mr. Tom,

I am a reader of Sketch Magazine from issue one. I have been enjoying your articles right from the beginning, hoping it would come in handy when the time was right. The time might not be now but I am going for it anyway."L"

I am currently re-reading all of your articles and kinda squeezing them down to point form just for quick reference. I am starting to write scripts and I wanted you to know that I am going to try and use your tips and advice to try and avoid as many pitfalls as possible.

I also wanted to ask if there are one or two scripts you would not mind sending my way so that I can study them. Or maybe point me in the right direction on the web where some are available (I have had quite a few disappointing searches)

Thanking you in advance and I will share whatever I come up with,

-PJ

Keep the child alive...

PJ -

Best of luck in your scripting endeavors. No, I'm not aware of a particular place you can go to look at a good sample script, but I'll ask the Sketch folks to forward you some small samples from my archives. Maybe I'll do a column in the near future specifically about script formats. In general, though, don't worry too much about format. Many editors have a format they're partial to and they'll just switch you to that format no matter how much you like your own. Essentially, just figure out a way to arrange things so the information is communicated clearly, everything's well labeled and it's easy to wade the script when you need to find something. On a full script (which is written before the artist draws anything), make sure your format makes it very easy to distinguish between your directions to the artist and the dialogue/

captions that will appear on the page We used to print directions to the artist in all capital letters, single-spaced across the full width of the page and then do the dialogue/captions in upper/lower case, double-spaced and only across the right half of the page That made it very easy to pick out the words that would be on the finished comic-book page and read them through to get a sense of how the completed product would flow. Good luck.

...

Hmm, maybe PJ isn't the only one who would like to see some sample script pages from Tom and Mary. So without further ado. .

NOTE, EACH PAGE OF SCRIPT OR PLOT SHOULD HAVE A HEADER WITH THIS KIND OF INFO ON IT. .

Dead Kid #1 Plot Tom & Mary Bierbaum
Home or studio address / phone number
Fax number / email address

SAMPLE PLOT...

Page 1

This is an introductory page that shows the "Dead Kid" version of Morty talking directly to the readers, introducing himself. Please give us cool, casual, friendly, decomposing Dead Kid in nine black-background panels that will probably be scripted something like this...

1 Hi, I'm Morty Coyle and I'm dead

2. Yeah, "dead."

As in rotting skin .. decomposing organs. . worm-eaten toes.

3. Pretty cool, huh?

But being dead isn't ALL a bed of wine and roaches, y'know There's lots of hassles too. 4. Ingrained societal stereotypes . astronomical health-insurance rates... personal grooming challenges..

5. But, hey, I can't complain. Life was kind of a DRAG before I died, and it's pretty COOL, now.

In a LOT of ways, dying was the best thing that ever HAPPENED to me.

6. Yeah, right. I can hear you NOW "This guy's got PECAN PIE between the ears!"

(For this panel, please show Dead Kid reaching up to remove his head, which is what he will have done by the next panel.)

7. "He's probably EVEN the kind of psycho who TALKS to himself!" (For this panel, please show Dead Kid holding his head in his hand [kind like Hamlet does in the "Alas, poor Yorick" scene] and seeming to be "talking to himself," looking up at where his head used to be)

8 But, no, REALLY, it does all make kinda sense. I mean, if you were THERE, you'd UNDERSTAND

(In this panel, Dead Kid is re-attaching his head.)

9. Hey, I guess you CAN be there...Hang on, let's take it from the TOP .

Page 2

1. For this page, please give us a large splash-like panel, with room for a logo and story title, and then two smaller panels across the bottom of the page We start the splash panel with a little Dead Kid head in the upper left hand corner continuing his monologue from the previous page, as he begins the protracted flashback that will fill this issue. He'll be narrating the story throughout so please consistently leave some space at the top of panels allowing us to slide in narration where appropriate. If there's room and you feel like doing it, you might occasionally draw in little Dead Kid heads in appropriate panels where his narration would be continuing, to remind readers that he's narrating this.

This opening panel itself shows Morty, alive and well, skateboarding down a roadway and into the crumbling centuries-old Greylocke cemetery. His pals, Riley, Sergio & Ginnie, are also on their skateboards, but they're pulling up short, rather than entering the graveyard. Through this and the next couple of panels, we see the other kids

giving their excuses for not following, reminding Morty about the strange things people say happen in the cemetery at night and the homeless person who turned up dead there recently.

(Relative heights of the characters - Sergio and Riley are fairly tall, Morty is somewhat shorter than them and Ginnie is probably not quite as tall as Morty. Remember too that the kids are high school freshmen, so they're about 14 years old.)

Throughout the story, please give Riley a "game boy" in one of his hands and when he's not actually skateboarding, his eyes are almost never (except when he's given other actions) taken off the gameboy and his hands are constantly and frantically pushing buttons, none of which stops him from participating in the conversation at hand. Please also consistently dress him in the World War I flyer's cap and oversized overalls with the name "Lloyd" in the oval over his heart and "Garrison's Garage" on the back.

(Please give the roadway one of those gutters that curve up to the grass, creating a minor "banking" on the side of the road that Morty can use in his later skateboarding.)

The background here can be used to establish the look and feel of Morty's hometown, decaying, old Greylocke. It should be late at night, and as is usually the case in Greylocke, the sky is ominously dark and cloudy. Lots of leafless trees might help to set the mood as well. It's winter so breath can be visible and the kids should be wearing a few extra layers.

2. We move in for a medium shot of Morty, hands on hips, looking disapprovingly at his buddies, chastising them for being afraid to skateboard through the cemetery.

3. A shot of the other three kids, Sergio, Ginnie and Riley, reacting and defending their chicken-ness. Sergio's showing some macho bravado, saying he's not afraid, he's just not stupid; Ginnie's got a wide nervous grin, almost apologetically saying she is scared; and Riley is stroking his chin and asking Morty how much Morty would pay Riley if he did skateboard through the graveyard.

SAMPLE SCRIPT FOR COMPLETED PENCILS

PAGE ONE

1.
DEAD KID: Hi, I'm Morty Coyle and I'm dead.

2.
DEAD KID: Yeah, "dead."
DEAD KID 2: As in rotting skin... decomposing organs... worm-eaten toes ..

3.
DEAD KID: Pretty cool, huh?
DEAD KID 2: But bein' dead isn't ALL a bed of wine 'n roaches, y'know. There's lots of HASSLES too...

4.
DEAD KID: Y'know, Negative stereotypes... astronomical health-insurance rates...
DEAD KID 2: ...personal grooming challenges...

5.
DEAD KID: But, hey, I'm not complainin'. Life was kind of a drag BEFORE I died, and it's pretty COOL, now.
DEAD KID 2: In a LOT of ways, dyin' is the best thing that's ever HAPPENED to me.

6.
DEAD KID: Yeah, right.
DEAD KID 2: I can hear you NOW... "This guy's got PECAN PIE between the ears!"

7.

DEAD KID: "... He's probably EVEN the kinda PSYCHO who TALKS to himself!"

8.
DEAD KID: But, no, REALLY, it all DOES make kinda SENSE.
DEAD KID 2: I mean, if you were THERE, you'd UNDERSTAND.

9.
DEAD KID: But, wait a minute, you CAN be there!
DEAD KID 2: Hang on, let's take it from the TOP. .

PAGE TWO

1.
DEAD KID: I guess it kinda started a couple months ago. I was skatin' with the BUDS...
Caption: Let's see, that's ME in the CAP, back when I used to be PRETTY. Those guys BEHIND me are SERGIO, 'n RILEY, 'n that's GINNIE..
MORTY: Hey, c'mon guys, let's cut through the CEMETARY!
SERGIO: Yeah, RIGHT!
SERGIO 2: And while we're AT it, let's CHOW DOWN on OVEN CLEANER, too!

2.
SERGIO (off-panel): ..Good THINKING, Mort-man.
MORTY: Aw, c'mon, you guys!
MORTY 2: All KINDSA cool stuff happens in there at night! Like dead bodies walkin' AROUND 'n stuff like THAT!
RILEY: Oh fabulous.

3.
SERGIO: Get a LIFE, Morty! Nobody BELIEVES that JUNK!
GINNIE: Hey, I don't CARE if it's true or not!
GINNIE 2: I'M not gonna be the one who finds OUT!
RILEY: Me NEITHER, man.
RILEY 2: ...Unless you PAY me...

BRIEF EXAMPLE OF HOW THIS MIGHT HAVE BEEN DONE
HAD THIS BEEN A FULL SCRIPT
BEFORE PENCILS (IT'S BEEN SO LONG SINCE WE DID A
FULL SCRIPT, I CAN'T FIND AN
EXAMPLE)...

PAGE ONE

1.
IN THIS PANEL, GIVE US A SHOT OF DEAD KID ADDRESS-
ING THE CAMERA WITH A
FRIENDLY EXPRESSION ON HIS FACE.
DEAD KID: Hi, I'm Morty Coyle and I'm dead.

2.
NOW SHOW HIM LOOKING A BIT SERIOUS, REFLECTING
THE NEGATIVE NATURE OF WHAT
HE'S DISCUSSING, THOUGH ACTUALLY HE'S JUST
SETTING UP THE TWIST IN PANEL THREE.
DEAD KID: Yeah, "dead."
DEAD KID 2: As in rotting skin... decomposing organs... worm-eaten toes...

3.
HE CONTINUES HIS MONOLOGUE, NOW LOOKING
ENTHUSIASTIC AGAIN — HE THINKS BEING
DEAD IS COOL.
DEAD KID: Pretty cool, huh?
DEAD KID 2: But bein' dead isn't ALL a bed of wine 'n roaches, y'know.
There's lots of HASSLES too...



Many talented creators go to conventions and expect to sell a ton of their new comic book.

I know I've done it. I've put in the hours of preparing and getting everything ready. I've even set-up an electronic stapler in the middle of my hotel room and stapled ashcans until the early morning. My wife really appreciated that trip! And I'm sure that if the hotel knew that I was publishing a comic in the room they would have tried to add some kind of publishing tax charge.

Despite all my enthusiasm, I sold only a handful of copies. I was crushed.

Was there something wrong with the comic? I don't believe so. The book went on and sold very well as a colored comic book.

But what I did do wrong was expect everyone to be as excited as I was with the project. Convention goers are bombarded with new projects to choose from and are often overwhelmed. I guess I just couldn't understand that more people didn't share the same enthusiasm for the book as I did. I came from that convention very disappointed and it took a while and some friend's encouragement to continue and finish the project.

Nowadays I don't expect everyone to want my projects. Does that mean I'm not as excited? No. I'm just more realistic than I used to be. I plan better. I have more available for the fans to see and purchase such as prints, convention sketchbooks, note cards, etc. My convention display is better and I work harder, and I don't expect **immediate** success.

I now know that readership is built one reader at a time. That you must work very hard not only

to create a great project but to promote that project also. That doesn't simply mean to throw money into advertising. There are more practical and lower budget ways to build exposure for your book.

The best thing that I picked up from doing conventions was networking. Convention networking is one of the most important things that you may do. Share table space with a fellow creator, or take their project to a show when they can't go. Network your budgets by traveling together or sharing rooms. Network with the persons putting on the convention by trading artwork for table space, or offer to work as a volunteer for a few hours in return for an ad in the convention program book. You understand. Work those connections that you make and continue to keep them involved by sending samples of your latest work and asking for criticisms.

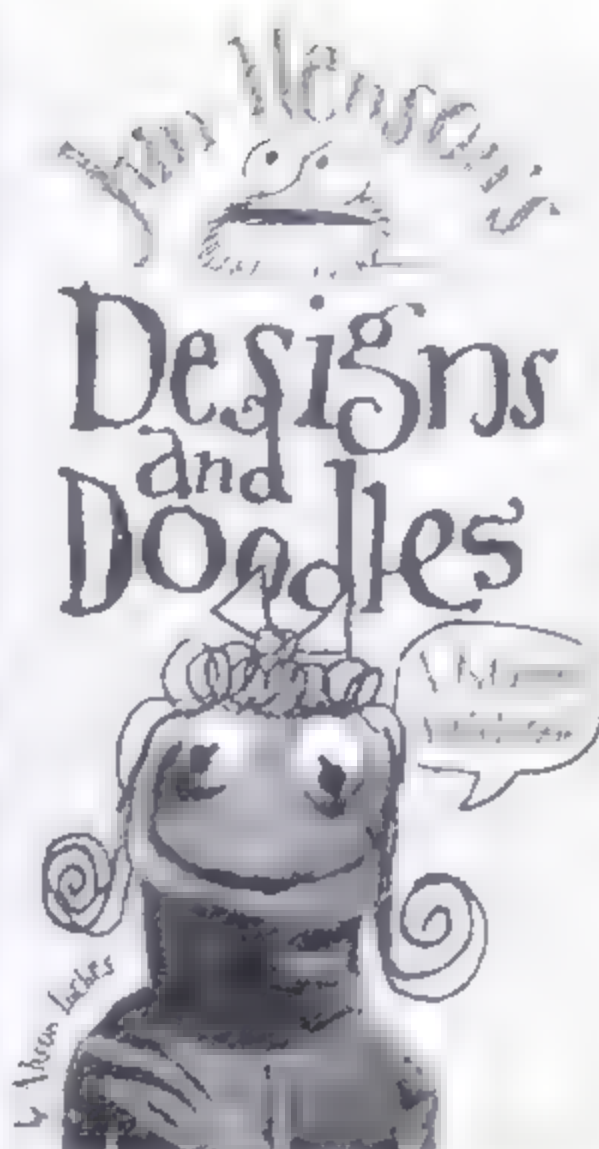
Network your talents. Are you a printer by trade? Offer to help other creators to print their projects at a fair price. One of the other creators may be a web designer that can help you with creating your website.

Network your readers. Share a friend's book with your readers and that friend will share your book with their readers.

Having proper expectations is a careful balance of enthusiasm and realism. Keep the fire inside, but keep it alive by giving yourself credit for the progress you make. Use every avenue to build your readership one reader at a time.

Bob

BOOKS, TOOLS, ETC.



JIM HENSON'S DESIGNS AND DOODLES

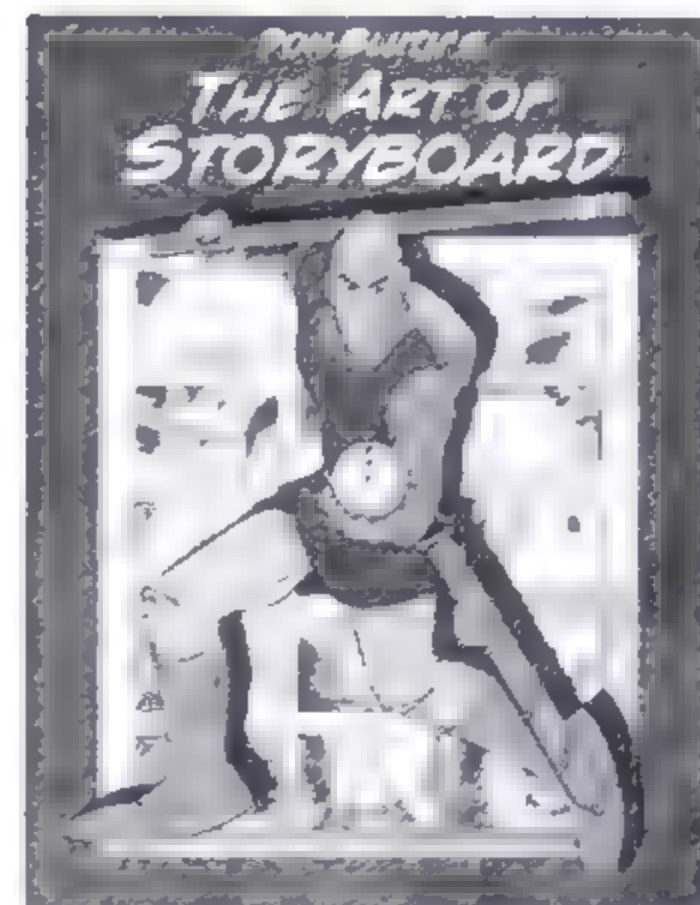
A Muppet Sketchbook

By Alison Inches

\$19.95

Published by Abrams

This book offers the reader an insight to the thoughts and illustrations of one of the most influential creators of our times. Before many of Jim Henson's creations came to be the adorable creatures we know and love today, they were just scribbles in his sketchbook. Jim Henson's Design and Doodles serves as a map to the imagination of an artist whose one-time scribbles became characters that have enchanted and entertained generations of children and adults.



DON BLUTH'S THE ART OF STORYBOARD

By Don Bluth

Published by DH Press

\$14.95

Master animator Don Bluth shares techniques and artistic processes involved in crafting animation storyboards. This book is loaded with storyboards by one of the greats. Don shares his thoughts and notes along with each illustration. If you're an aspiring storyboard artist or have enjoyed Don's handy work over the years this book is a treasure.

ART OF TOMMY LEE EDWARDS

Published by IDW

\$19.99

At first glance this book caught my eye. Tommy's artistic talent is energizing and vibrant.

This book includes 96 full color pages showcasing various aspects of this illustrator. His work ranges from Lucasfilm to Marvel Comics, from Sony Pictures to Mattel. His art has been seen on such projects as Star Wars, Men in Black II, X-Men and the Matrix.

"His work holds promise of the realization of the gift of talent..." - Drew Struzan



THE DC COMICS GUIDE TO COLORING AND LETTERING COMICS

By Mark Chiarello and Todd Klein

Published by Watson-Guptill

\$19.95

The latest in the "DC Comics Guide to" books. This one introduces the ins and outs of Digital coloring and offers some background information on techniques of colorists in the past.

The lettering chapters detail hand lettering techniques and moves you into the digital age of computer lettering.

A solid book for beginner and advanced professionals.

Digital Fantasy Painting Workshop

DIGITAL FANTASY PAINTING WORKSHOP

By Martin McKenna

Published by Harper Design International

\$24.95

This book brings the world of fantasy to the digital era, highlighting some of the most prominent digital fantasy artists. Martin breaks down the process and steps of digitally painting fantasy art, including 2D and 3D software to create stunning photorealistic imagery.

A must for any fantasy artist or fan of fantasy art, games and movies.

The New Generation of **MANGA ARTISTS** Vol. 6



THE NEW GENERATION OF MANGA ARTISTS VOL. 6

The Kazuko Tadano Portfolio

Published by Graphic-Sha

\$14.99

This volume takes a look at Kazuko Tadano, whose simple line and obvious large eyes sets his style above the rest. Tadano redefined the look and style of Japanese Anime.

This book includes Tadano's thoughts and ideas on illustrating and the complexity of designing an illustration.

ANIMAL ANATOMY FOR ARTISTS

The Element of Form

By Eliot Goldfinger

Published by Oxford University Press

\$50.00 Hardcover

A user-friendly reference guide featuring over five hundred drawings and over seventy photographs. Covering a wide range of animals from elephants to rabbits. He breaks down the skeletal structure of each animal and then builds with muscles and overall mass.

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Published by Antarctic Press /

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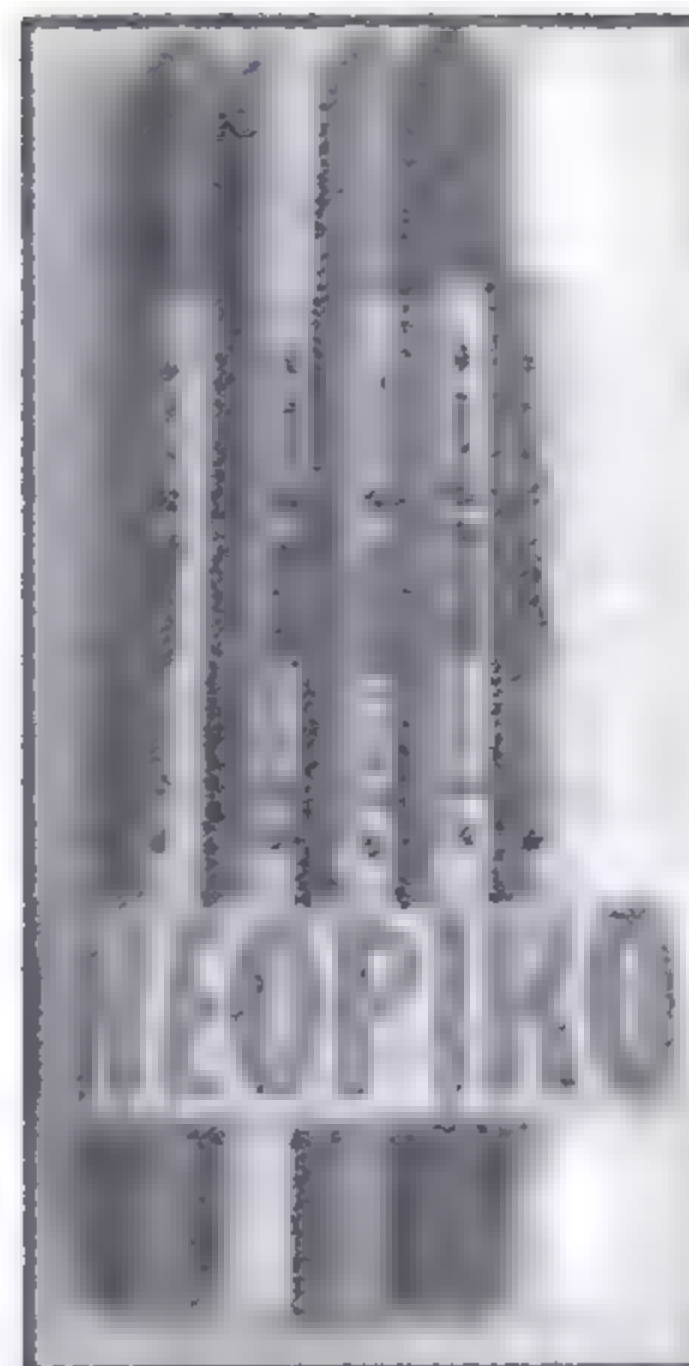
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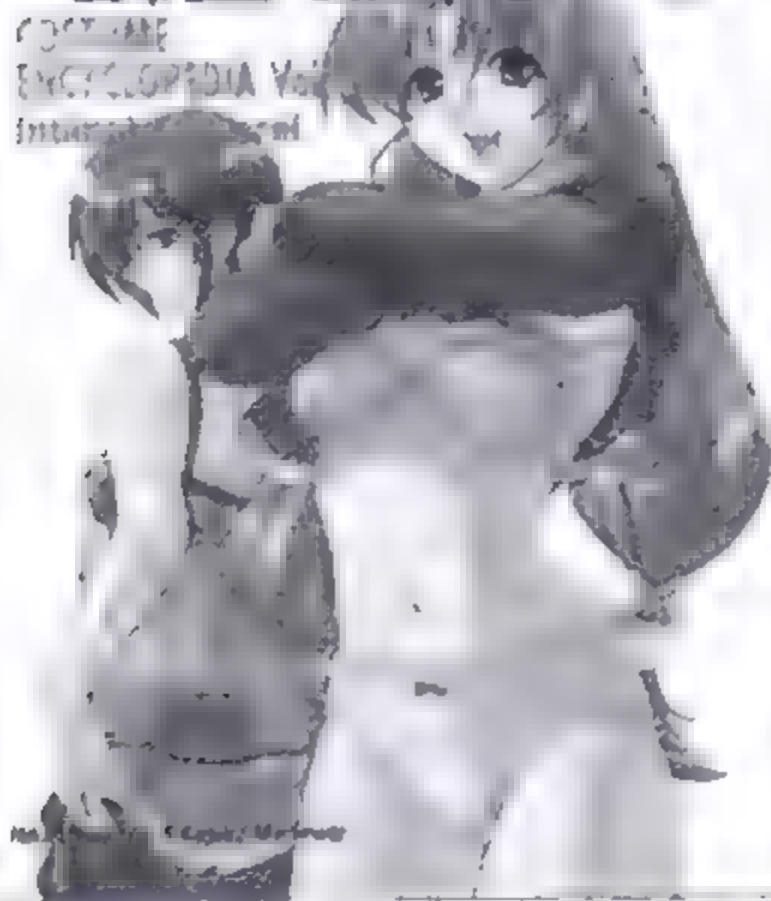
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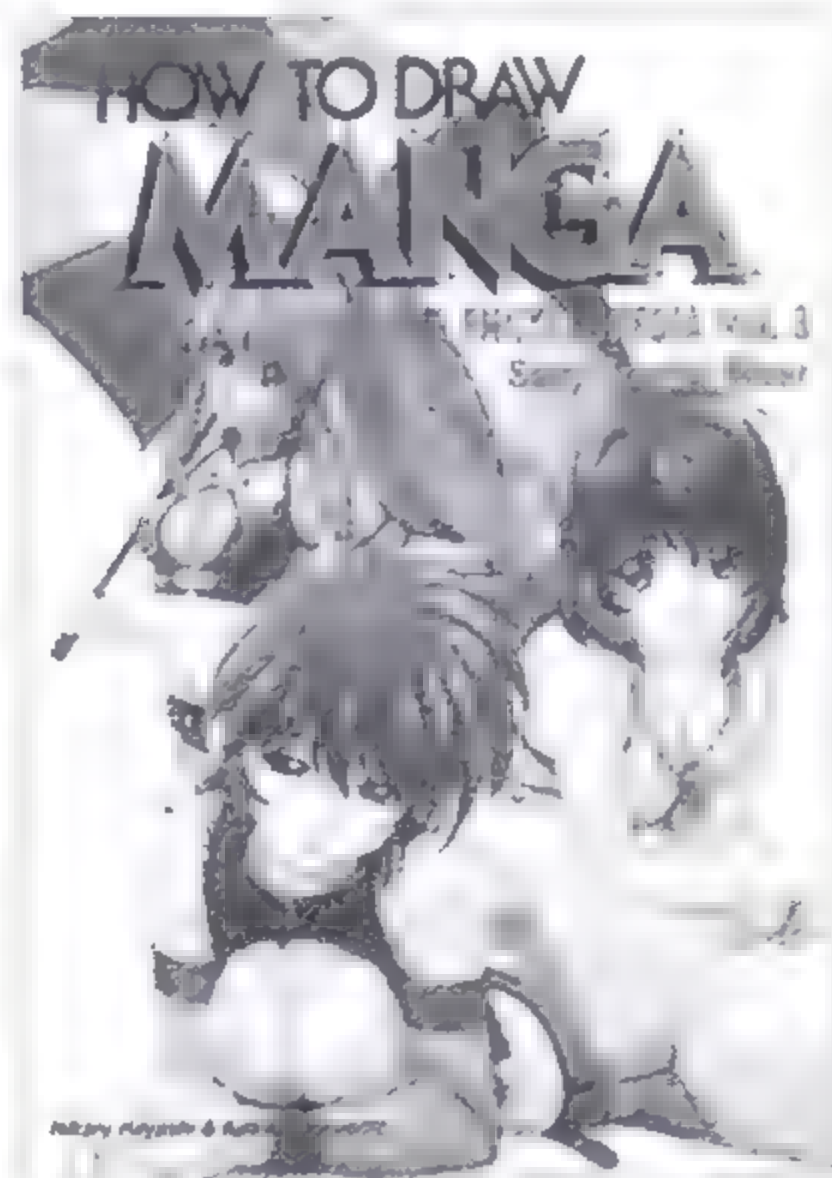
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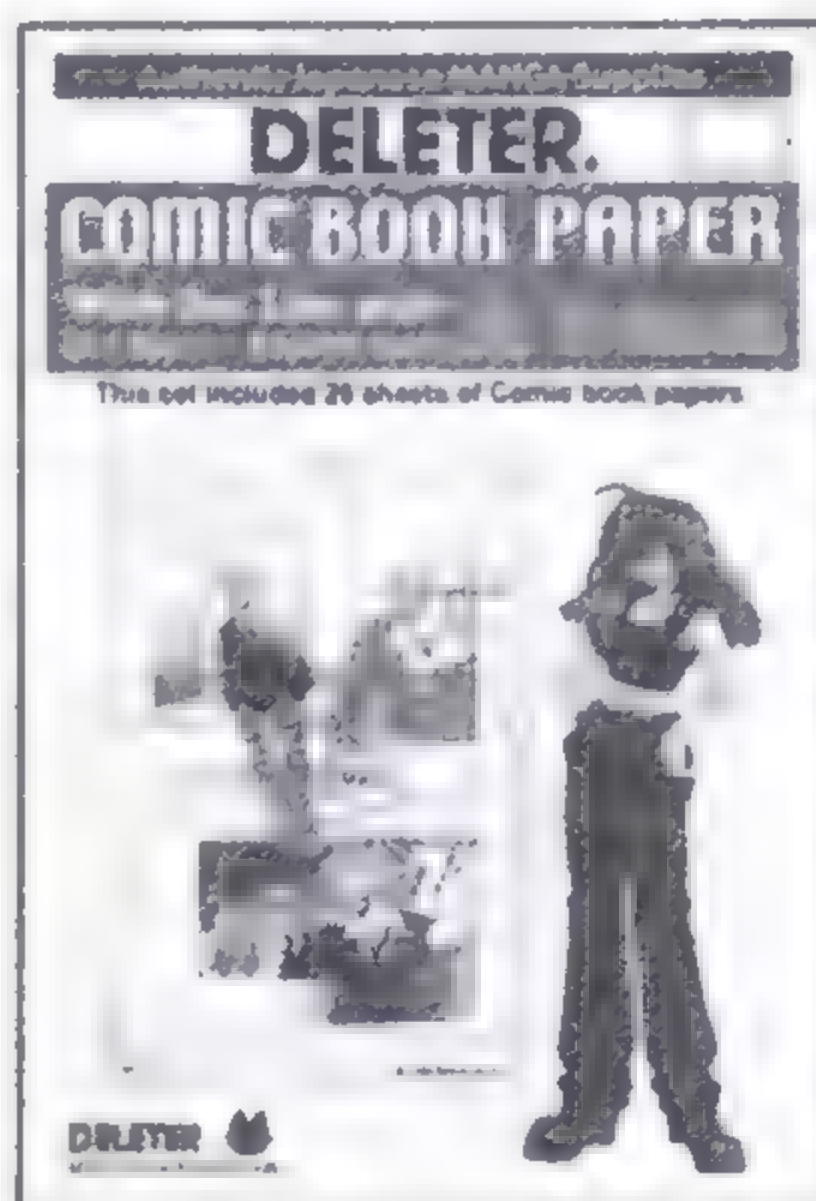
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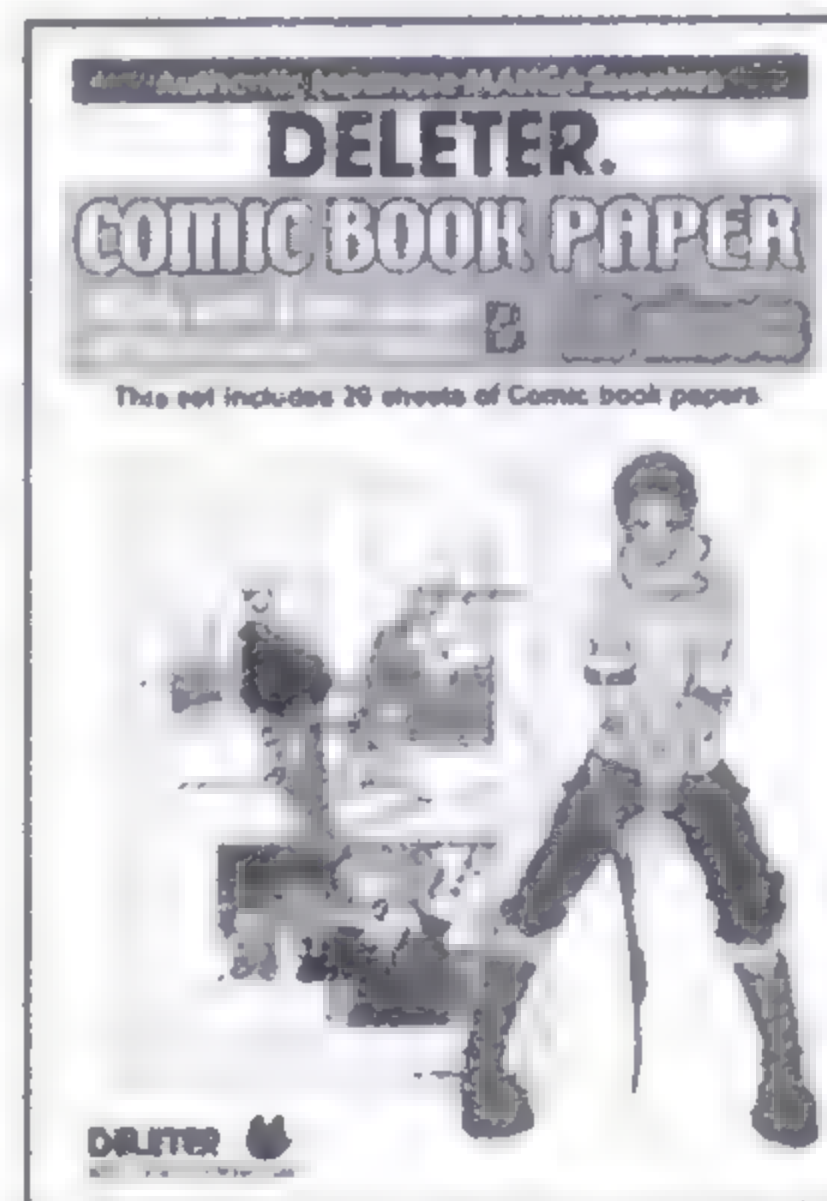
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In last time around we covered the ins and outs of color and coloring and now we're ready to boot up Adobe Photoshop, calibrate and do something like this...



Photo art © Mitch Byrd. Digital color by Barry Gregory

The Complete Idiot's Guide to Computer Coloring

By Barry Gregory

"You Have the Power"

Right?

Not so quickly, grasshopper. First you must understand the true nature of the power you wield. Permit me an analogy ... and bear with me ... this is a good one, I think.

The singer and the lead guitarist were the rock gods. They got all the attention and first pick of the groupies. It was the law of rock and roll. The drummer, the bassist, and the lowly keyboards guy got only slightly more notice than the roadies. Then an eccentric engineer with mad scientist hair and a love of odd sounds began selling an invention of his called the Moog Synthesizer (our inventor's name, by the way, was Bob Moog). This device could produce an almost limitless array of unusual and powerful sounds ... all from a keyboard. Suddenly the lowly keyboardist had an instrument that could overpower even the most potent guitar god. There ensued something of a struggle for dominance in the world of rock and roll. Eventually an equilibrium was reached. Sure the singer and the lead guitarist still got all the chicks, but thanks to the powerful new arsenal at his fingertips the keyboardist's say-so in the music rose significantly. And for good or ill, the landscape of rock and roll was changed forever.

See where I'm going with this analogy, do you?

You see, Photoshop is far more than "just another box of crayons" as I once read it described. For the colorist, Photoshop IS power. The power to enhance the artwork, to create mood and atmosphere, to be a great aid in moving the story gracefully along its path or the power to completely overwhelm the pencil work, obliterate the inking, and to

create a technicolor nightmare that not only destroys the zen of the comic book reading experience but sends great gouts of blood spurting from the reader's eyes.

Don't ask me what it is, but there is definitely something about working in Photoshop for the first time that makes otherwise technically sound and overtly gifted colorists go a little ... well, nuts. Insert your own DK2 joke here if you must. Hey, it happened to all of us. Photoshop arrived and flat color became passe almost overnight. Suddenly every dynamic pose called for color highlights and secondary light sources ... whether the scene really called for a secondary light source was moot. If there was a guy in tights standing in a stiff, pretentious pose then he had to have some kind of color glow around him ... and often in horrendous, unnatural shades of pink and electric lime green. And if there was a blood-thirsty vampire bad girl with cleavage to her navel, then you can bet we had to find a way to mold each breast with highlights, shadows, and cold blue undertones.

And filters ... o'sweet merciful god, the filters. Lens flares for everybody! Motion blurs, gotta have motion blurs! Fabric textures? I can make tweeds and herringbones and linens! Oh, tell me this isn't a dream!

I cannot bear to look at the first few comics I colored in Photoshop. They are awful. Embarrassing. Painful. Thankfully, they were books from the glut era of the early to mid 90s and so while they had ridiculously high print runs, few people ever actually saw them.

But then after awhile (for me as for most colorists of the day) the "new" began to wear off, the buzz began to fade, and my senses returned ... along with my understanding of color theory – which I had gleefully abandoned in the intoxication of phosphor glow. I slowly began to realize (and then to understand) how it was possible to get more – a lot more – from the computer than just gaudy colors and retinal burn.

I had trod the path of the complete idiot and found my way back.

When I got my first copy of Adobe Photoshop ... version 2.5 that came bundled with a legal-sized flatbed scanner for which my then studio paid the then very reasonable price of a little over a thousand bucks, digital computer color for comics was literally being invented on the fly. There was no such column as this, nor any of the numerous excellent tutorials easily found online now. We were all complete idiots then ... making it up as we went along and ruining a lot of good comics along the way. But there was also some revolutionary work being done then, truly ground-breaking stuff that would lay the foundation for most of what would come after.

In future columns we'll be talking to some of those digital color pioneers, as well as to some of the young turks who are keeping the digital revolution fresh and vibrant. We'll be picking their brains for insights, tips, and tricks to make you a better and more effective digital colorist (or at the very least to give you a greater appreciation for what digital colorists are doing for comics). But first (because I'm a trivia nerd who thinks it's important people know this kinda stuff) we're going to cover some basic Photoshop history.

The program that would become Photoshop was developed by brothers Thomas and John Knoll in Ann Arbor, Michigan in 1987. Thomas, the principal program developer, was a photography buff and an engineering student working on a PhD in "processing digital images". If you've ever bothered to read the names beneath the Photoshop logo while the program initializes, you may have noticed that the first name is Thomas Knoll. Now you know why. His brother, John — whose questions, suggestions, and requests pushed the program beyond its modest (though revolutionary) beginnings and along the road to "killer-app" status — was working for (and still works for today), a little known California-based company called Industrial Light and Magic.

In 1988 John shopped the program, then called "ImagePro", around Silicon Valley. The only interest came from a scanner maker called "BarneyScan" who agreed to bundle 200 copies of the program, renamed "Photoshop", with their slide scanners. But the brothers' luck changed later that year when Adobe saw a demo of the program. In February of 1990, Adobe Photoshop 1.0 shipped.

It didn't take long for folks in the comic book biz to take notice. Computers had been introduced to comics a few years before. Mike Saentz's **Iron Man: Crash** came out in 1988, as did the Olyoptics colored Marvel reprints of **Akira**. DC already was experimenting with using computers to eliminate the costly and time consuming process of color separation by hand. Few, if any, probably recognized the full extent to which Photoshop would integrate itself in the comic book creation process, but the door was open and the program was welcomed in.

[NOTE: In writing this column (and out of my own curiosity) I have attempted to ascertain "what was the first "photoshopped" comic?". DC editor Mike Gold stated in an editorial that Pepe Moreno used (among others) a program called "Photo Shop" in the creation of 1990's **Batman: Digital Justice**. If this is true, **Batman: Digital Justice** was the first "photoshopped" comic. However, if Moreno was using Photoshop it would almost certainly have been the BarneyScan version. **Batman:DJ** was cover dated June, 1990. However, given DC's long-standing habit of advancing their cover dates by a couple of months, it is likely that a book with a June 1990 cover date actually began shipping in April. Adobe shipped PS 1.0 in February 1990. Given creation time, lead time for solicitation/publication, shipping, etc. ... the dates just don't line up. As to what may have been the first Adobe "photoshopped" comic ... you've got me. I don't know. I asked a lot of people and I got a lot of different answers. If anyone out there does know the answer, you can email me at the address in my bio. My curiosity remains piqued.]

Now to tidy up that guitar rock/Moog synthesizer analogy we began with. We're reaching an equilibrium in comics as well. (Though I still don't believe colorists are getting their due yet. If the inker merits a cover credit – and I'm not suggesting they don't – then why doesn't the colorist?) Pencilers and writers may still get all the chicks ... but thanks to the awesome new tool at their fingertips, the lowly colorist now has power enough to make even the most skilled penciler tremble. But remember, grasshopper, the goal is not to overpower but to compliment; to enhance rather than to dominate. For good or ill, the advent of Photoshop has changed the comics landscape forever.

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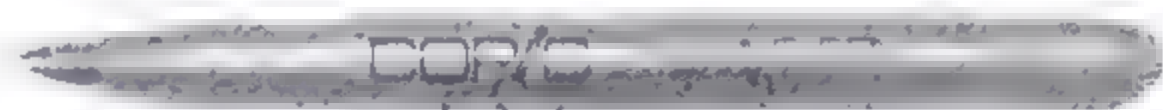
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Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions. He can be reached at bobh@bluelinepro.com www.bluelinepro.com / www.afterburncomics.com



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Beau has been writing comics, columns, and video games for fifteen years. His past comic credits include Guy Gardner: Warrior, Batman/Wildcat, Star Wars, The Tenth, Wolverine vs. Shi, and many more. His creator owned projects are Parts Unknown, Wynonna Earp, and The BadLander. Smith's future projects include Maximum Jack, 200 People To Kill, Wynonna Earp, and Cossack, as well as the Maximo II video game from Capcom. Smith is currently the Vice President of Sales and Marketing for IDW Publishing. www.flyingfistranch.com

Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

Bill Love

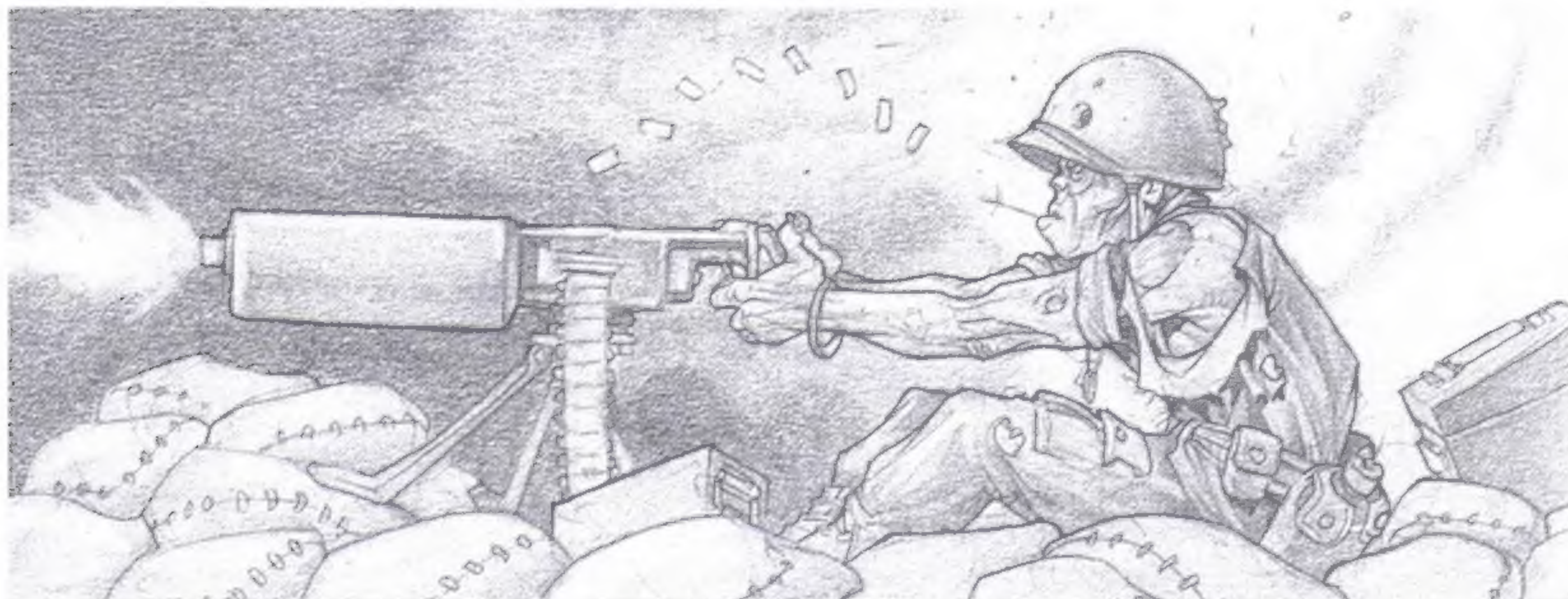
Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business.

Steve Miller

Steve has written and produced many "How to" books like Freaks!: *How to Draw Fantastic Fantasy Creatures* at Watson-Guptill.

Barry Gregory

Barry is a textbook example of the old jack-of-all-master-of-none cliché. He has worked every slot of the comic book assembly line for publishers large and small, including a harrowing two year stint as the managing editor of mid-sized publisher. Currently, he is president and editor of 01 Comics, Inc. (www.01comics.com) a web-based comics publisher. Questions, comments, and criticisms can be directed to him at barry@01comics.com.



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